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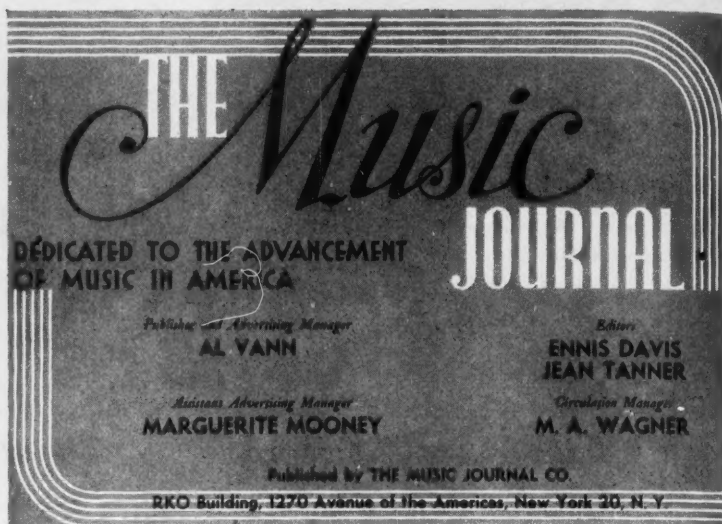
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THE MUSIC JOURNAL

IN THIS ISSUE

THE band has achieved a powerful position in schools and colleges. If some sort of rough formula of musical logistics could be worked out to compute this power it might read: total number of students playing in bands \times total value of instruments and equipment invested \times constantly improving methods of instruction \times constantly improving competence of instructors \times total audiences reached by these bands = well, whatever the final figure might be, it certainly would be a more impressive one than could be claimed by either orchestras or choruses.

All of this indicates that the bandmasters have been doing an excellent job, and undoubtedly they have—up to a certain point. Bandmasters are a hard-working lot. In most instances they're hustlers. They take their work seriously. In no other section of the field of music education do you find such eagerness to study methods and techniques. A band clinic, in our opinion, is usually much more productive of free interchange of ideas and new and better ways of doing things than is the average choral or orchestral clinic.



Of course there is reason for this. The bandmaster has to *produce*. He's out there in front—parades, football games, basketball games, and so on. In many ways his position is like that of the athletic coach—his outfit had better be good or else his "Board" will be looking around for a new man. So the bandmaster has produced thousands of school and college bands of high caliber. But, somehow or other, he has fallen decidedly short when it comes to an evaluation of his efforts, and those of his students, in an all-inclusive, enduring American music culture. Nothing of much value seems to

happen to bands and band music when his school and college job is done. To some extent, this is entirely understandable. His approach to band training must be a pragmatic one if his band is to function well in school and community activities. Perhaps the football coach, too, *hopes* that the training he is giving his boys will contribute to their future good health and physical well-being, but the job at hand is that of *winning the game*.

Certainly it would be ridiculous to picture all bandmasters as short-sighted, possessed of low musical horizons, and eager to exploit members of their organizations for personal advancement. We know too many of them personally to accept such an evaluation, even though some of their choral and orchestral colleagues are willing to toss such charges their way from time to time. The question is, just what can and will bandmasters do to utilize their powerful position to build a sound musical structure beyond the confines of their own activities? It is all right to be an opportunist for a while, but a real music educator certainly cannot live with clear conscience if he simply dismisses and forgets his students at the end of their senior year and concerns himself only with the younger ones who are coming on. If he isn't going to spearhead new activities and organizations for his graduates, who will?



Will the band become a major music institution in the eyes and ears of the American public? Or will it be something for high school and college kids, something for the football field, parades, and the park? Will it provide a generally satisfying music experience, or will it be a "specialty?" Will its repertory be

worthy of musicianly respect and true audience interest or will it be evaluated as "band music" rather than simply as "music"?

A greater number of bandmasters must give more and more thought to these and related questions, not merely to problems of fingerings, embouchures, formations, and uniform styles.

In the editing of this issue we have had the valuable advice of the distinguished conductor, composer, and bandmaster, Dr. Edwin Franko Goldman. We wish to express to him our appreciation for his suggestions and counsel.

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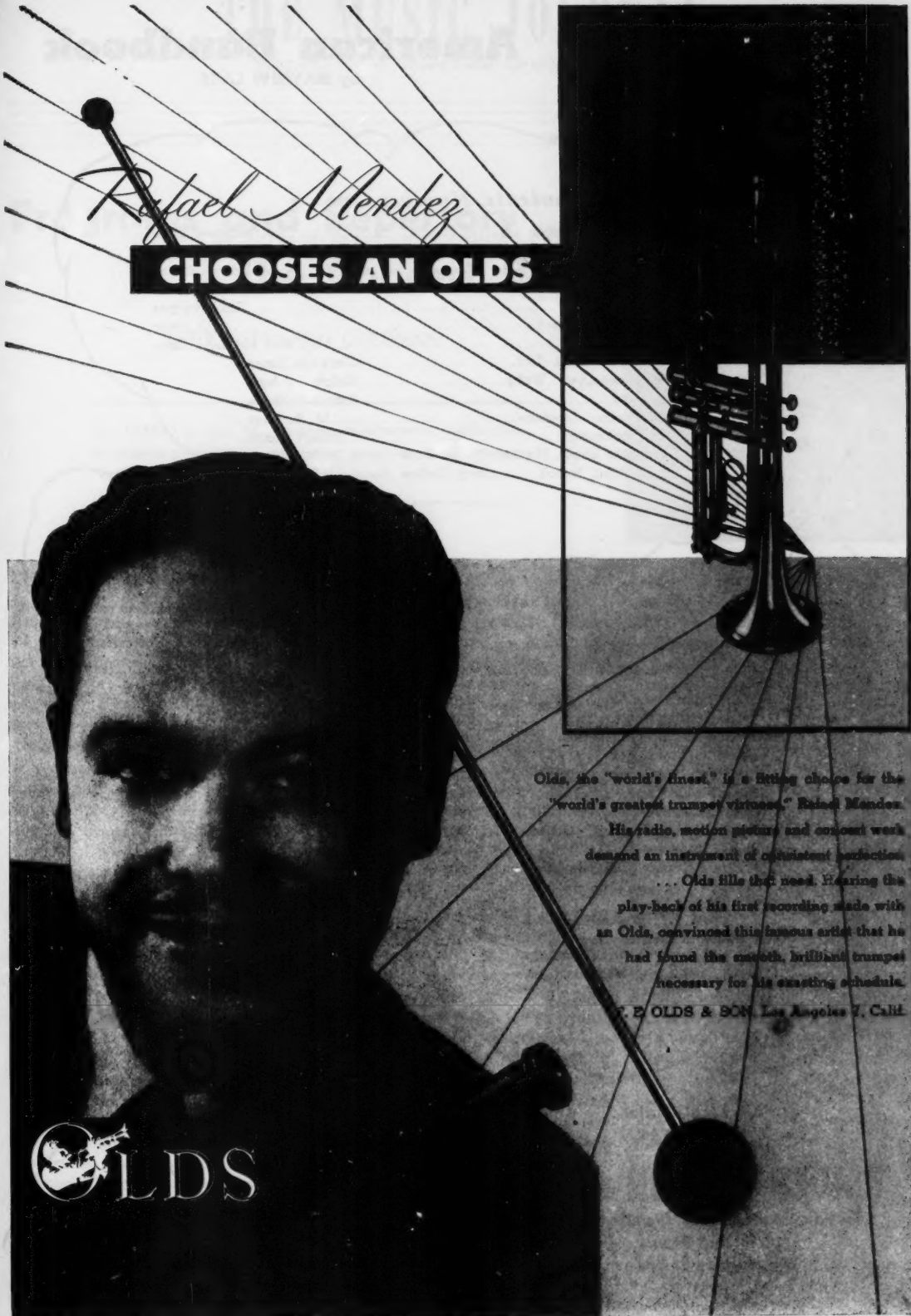
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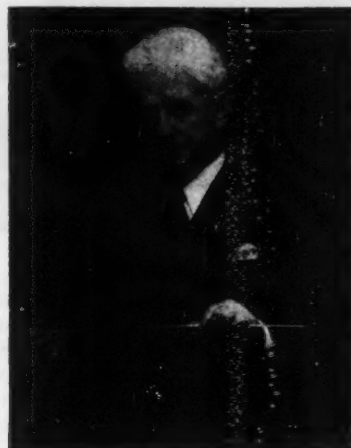
THE MUSIC JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

Programs and Repertory of the Concert Band

EDWIN FRANKO GOLDMAN

Dr. Goldman, dean of American bandmasters, holds that intelligent planning of interesting programs is a foremost requirement for the success of the band.



INTERESTING, balanced programs and suitable repertory are two of the most important factors in the successful development of bands and band music. Unfortunately, however, they are also the ones that receive the least consideration and thought.

Whether the band is professional or amateur, it must naturally perform music within its capabilities. Even simple music must be thoroughly rehearsed, and simple music need not be inferior music. The type and quality of music the band plays are the sole responsibility of the conductor and reflect his taste and musicianship. It is he who will receive whatever praise or blame is due. No band is ever better than its conductor, and until we have finer and more intelligent conductors, we will not have better bands and a better quality of band music. Far too many men functioning as bandmasters have no real musical background and do not take music seriously enough to try to develop themselves, much less a worth-while repertory. These are the men who are retarding the progress of bands and causing them to be looked down upon by many real music lovers.

I have always maintained that the band is a worth-while medium for

the expression of music, and that it should appeal to as many listeners as the symphony orchestra. Given the same quality of players and the same amount of rehearsing under an able musician and conductor, the band could give a performance as finished and artistic as that of any symphony orchestra. Unfortunately, most of our bands are not headed by musicians of the stature of the leaders of our symphony orchestras. The day will come, however, when the band will achieve its rightful place, but much will have to be done before that happens.

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One of the greatest obstacles to the success of the band is its poor and monotonous repertory, which naturally results in trashy and uninteresting programs. The orchestra leader does not have to contend with some of the difficulties that confront the bandmaster. The orchestra plays music written for the orchestra, whereas in most instances the band plays arrangements or transcriptions of orchestra music, piano music, and organ music. Naturally, these arrangements do not sound as the composer intended they should. In fact, many orchestral

works cannot be artistically or successfully arranged for band. On the other hand, many of the world's most worth-while classics lend themselves ideally to band transcription, provided the work is done by competent and intelligent arrangers who understand the band's possibilities and the proper tonal combinations and balances of the medium.

Much of the band music of the past is worthless. Many of the arrangements are mediocre, and the editing in many instances has been given little or no attention. Most of these arrangements are strictly commercial. Far too much band music is published today, in fact it is impossible for bands to use even half of it. In recent years practically every publisher, large or small, serious or popular, has entered the band field because of the demand by so many thousands of school and college bands for this kind of music. They all publish what they are pleased to call "symphonic band music," although there is really nothing symphonic about it but the title, and they bring out music that they *hope* bands will play rather than what these organizations actually need.

Bandmasters have rather a hard

(Continued on page 50)



What Has Happened?

FORREST L. McALLISTER

Mr. McAllister, the newly appointed Director of Research and Community Service of the American Music Conference, is well known in the field of music education.

WHAT has happened to our bands?" This is the question that stimulated the writing of this article. The answer is, "Nothing has happened to our bands." There could, however, be two interpretations of the word "nothing" as applied to the band program in America today. It might indicate disintegration or it might be considered in terms of what is (or rather what is not) being done toward maximum utilization. Let us look at both areas.

Statistics tell us that there are more than 10,000 school, civic, professional, community, industrial, and service organization bands active today. Some of these bands number as few as twenty pieces while others boast as many as two hundred. If we consider forty-five a conservative average for the number of pieces in the bands, simple arithmetic then shows us that there are approximately 450,000 musicians actively participating in bands at the present time. Certainly then "nothing" has happened to the band, quantitatively speaking. There are more bands in this country today than ever before, plus the hundreds of musicians who would like to play in bands if the opportunity were to be created. No evidence of disintegration here.

Now let us consider what has happened to the band, qualitatively speaking. To do this we must first review briefly the historical progress of the bands in America from a qualitative standpoint.

Early in the history of our country, bands were organized primarily as military units to stimulate morale

among marching troops. The band repertoire consisted primarily of marches. As the band became more and more popular with the spectator public along the line of march, such expressions of enjoyment as "I wish they would play more" were heard in any crowd of parade watchers. The American people learned to love the sound of a marching band. Our country grew in size and culture and our leaders entertained dignitaries at large social and political functions where they were proud to present the military bands. Thus military bands soon were providing music for the affairs of state. Presidential inaugurations, dedications, public-demanded tours had in a short time become a part of the regular itineraries of the bands.

More Than Marches

Accompanying the growing demand for bands was the demand for music other than marches. The bands, anxious to please their steadily increasing ranks of admirers, turned to concert pieces. Where could such music be found? Who had written scores exclusively for band? No one had previously thought of the band as a concert group to perform the works of the masters. But, in the truly traditional manner of Americans, musicians hastened to transcribe the works of Beethoven, Mozart and Bach. The result? Cornets and clarinets were playing the delicate passages that were originally written for the strings; tubas were playing string

bass parts. It was confusing to the ear of the trained listener to symphonic music to hear his favorite works of the masters distorted in every conceivable manner.

It was then that controversies began to arise. Some people delighted in this new and challenging music, while others loathed it. Great bands came into being—those of John Philip Sousa and Arthur Pryor, followed by those of Edwin Franko Goldman and Herbert L. Clark. These great bandleaders recognized that limited instrumentation was their greatest handicap. They added the oboe, bassoon, English horn, French horn, alto clarinet, bass clarinet, and all the other instruments needed to lend color to the quality of band performance. The military band shed its cloak of militarism; it became a distinct, dignified, cultural musical group in its own right. It was then that the band became known as the symphonic band.

Let us not forget that the number of high school bands in America rose from approximately 100 in 1923 to well over 7,000 in 1948. Not all these bands are equipped instrumentally to qualify as symphonic bands, but it is conservative to estimate that more than two-thirds of them are.

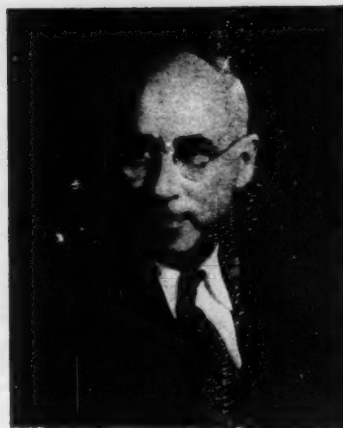
What of the growing interest in symphonic bands today? There are more than 100 band camps in America at this time. Band shells and special buildings for bands are appearing all over the country. In the spring of the year the melodious symphonic notes of contest- and fes-

(Continued on page 34)

The Band and Its Music

ELVIN L. FREEMAN

The president of the New York State School Music Association comments on the responsibility of the director for the band's achievements.



BAND music is enjoyable. Some bands are good; some of the music written for them is good and, regardless of its level of perfection, band music will be heard by a large listening public. For this reason alone the music educator has an obligation to develop both the band and its music to the level which will command the respect of the music world. During our lifetime band literature has improved and so have the bands. The publishers have contributed to this advancement in many ways, but it is not entirely their responsibility. They will meet the demands for band music when the music educator determines what he really wants, knows how a band should sound, and produces the type of organization that will satisfy the general public as well as those of more esthetic taste. Oddly enough the general public knows what it likes, says so in no uncertain terms, and easily recognizes a shoddy performance. The music world devotee is less positive, less candid, and very often follows the crowd in accepting styles in music. This false front, this quackery, insincerity, and stupidity are deplorable; yet many of our composers and publishers cater to this public. Who cares how soon our nationalistic music is developed, how dissonant the music will be in fifty years, let's play music we like now.

The marching band, most inspiring of all, has thrilled multitudes of people throughout the ages. Soldiers and civilians alike have felt their pulses quicken to the stirring rhythm of Sousa's *Stars and Stripes Forever*. Fatigue is relieved, worries

are forgotten, and the footsteps lighten under the influence of martial tunes. Remember how the chills go up your spine and your scalp tingles when the band turns the corner coming your way, with glistening trombones, rolling drums, and brilliant trumpets? Only a long-haired musician will deprive himself of this excitement. Whether it is the New York Police Band swinging up Fifth Avenue, the West Point Academy Band with its clock-like precision, or the small-town school band striving for a perfect cadence, the listening public is always impressed, thrilled, and satisfied that life is good—momentarily at least. Can you deny that this is good? College bands seeking to entertain the public have used, in addition to music, all the devices of a Broadway production—legs, brilliant costuming, and lively antics and music. The marching, while intricate, has been less important than the show; the music suffers also, but the public likes the whole performance. Therefore, it is good—for the purpose.

Disappeared, Not Extinct

The professional concert band as such, like the dodo bird, has disappeared from the American scene but is not extinct. There were only a few groups that could be included in this category, and none of them were on a par with the famous organization directed by the late John Philip Sousa. The entertainment field has undergone unprecedented changes during our lifetime. These changes are taking place daily, now that

opera is being televised, and many musical organizations famous in radio, sound films, and recordings are on tour. Entertainment has been brought into the home at a minimum cost to the consumer, so those who would drive over two hundred miles for a Sousa concert (as they did in Western areas of our country and Canada) are content to hear music which travels to them through the air. There is, however, a growing realization that we have lost something important. The concert band will emerge again, even though it reaches us over the air only. There are those who cherish the dream of a fine symphonic band which will be formed to do these broadcasts on a non-profit, non-commercial basis for the benefit of the millions of band players in our schools.

Some of the finest bands are now found in the colleges and universities. Michigan University, Wayne University, the Eastman School of Music, and many others have groups that are professional in ability. The armed services bands are of high quality and many industrial and municipal bands are adequately equipped for public entertainment.

Many of the objectionable features of a band are the direct result of the directors' taste in music, his lack of musicianship, and his tolerance of blatant tone, heavy accompaniments, poor intonation, lack of balance, and less than a perfect performance.

The literature for the band has received considerable attention in the past few years, but it still does not compare with the material that

(Continued on page 54)



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The "Main Street" Band

Has a Golden Future

MAJOR GEORGE S. HOWARD

MANY of you, upon reading the above title, undoubtedly will feel that an error has been made; that the title should read: "The 'Main Street' Band Has a Golden Past." There is no error, but such a prediction as to the future of the "Main Street" band needs considerable clarification in view of its existing position in the world of music.

It is not controversial to say that most persons like music, and it is for this reason bands still flourish. But with the advent of radio, the town band of the early 1900's has become, by and large, a thing of the past. A few have hung on desperately, several have actually blossomed forth and may well be the pioneers of the golden future.

In order to understand why reasonable confidence in the future of "Main Street" bands is justified, we must first understand why the present condition of near obscurity exists. It is not because music lovers like band music less. It is not because opportunities for such organizations do not exist. It is because changing standards, both in music appreciation and in living conditions, have completely outdistanced the philosophical thinking of the town band. The manufacturer who made a fortune by producing an automobile in 1912 would go bankrupt today should he tool his factories to produce a car of the 1912 vintage. Unfortunately, the average town band must be placed in that category.



Town bands were organized and conducted by men who had a real love for music, organizational ability, and community spirit. No one must ever minimize the tremendous job they did in helping to elevate the plane of American culture. Their loyalty to their organization knew no bounds, and yet it was this same loyalty that in the end retarded progress.

The advancement of the high school band had a decided effect on the popularity of the town band. The high school, often through the encouragement of the town band leader, engaged a music educator who was trained to teach, organize, and conduct bands. He was a specialist who had spent years developing and perfecting his ability. Had the leader of the town band been exposed to these same opportunities he undoubtedly would have surpassed the high school educator. But without this training he was in unfair competition. The high school began turning out good musicians. Many of them entered the town

Major Howard is director of one of the nation's best bands, the Air Force Band. He has also had extensive experience in the direction of school and community organizations. He states his belief in the future of the "town" band.

band upon graduation, and the conductor's sense of loyalty to his old men was in direct conflict with his evaluation of music. Could he afford to place the high school graduate in the chair he deserved musically, or should he adhere to strict seniority, or might he be able to compromise? His loyalty to older men couldn't be discounted, yet recognition of ability had to be faced.

And once he placed high school graduates in his organization, regardless of chair position, he also placed himself in direct competition with the trained music director of the high school band. The more graduates he accepted, the more friction among his players he created, and the more likely he was to suffer by comparison. Of course there were exceptions, but as a rule this condition prevailed.

The logical solution to the problem would be for the town band leader to step aside and appoint a qualified successor to take over and carry on from where the high school leader left off—a man whose musical and organizational ability could not be questioned. But on the other hand, we cannot criticize a man for not relinquishing the reins of an organization he had built simply because there was no better qualified man available to take over.

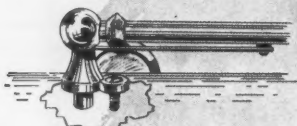
So far as training is concerned, the high school band leader would be the logical man to take control of the town band. But such an

(Continued on page 55)

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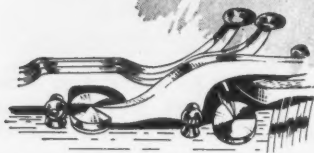
Here's the instrument that has upset all previous conceptions of a fine clarinet. No other clarinet has so many entirely new and improved features! It is in a class all by itself for speedy response, carrying power and tone balance in all registers . . . performance so great you'll never be satisfied until you, too, own a Leblanc!

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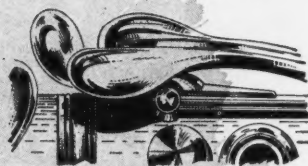
Side keys that actually jump over intervening tone holes permit a straight-in-line action that eliminates twisted mounting of pad cups . . . and the raising of E^b/B^b and C[#]/G[#] holes to eliminate "bubbling" . . . a common fault of all other clarinets.

Flare Cut Tone Holes



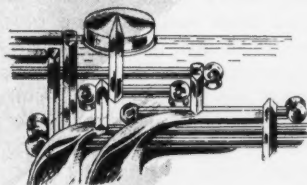
Notice in sectional sketch above how tone holes are flared at the bottom . . . to give Leblanc clarinets a speedier response, more powerful tone. Flare cut tone holes are a standard feature of Leblanc clarinets.

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The Band and the Publisher

ARTHUR A. HAUSER

Mr. Hauser, educational director of G. Ricordi & Company, presents some of the publisher's problems in editing, publishing, and marketing band music.

THE part that the publisher has played in bringing the band to its present high level of accomplishment is recognized by most music educators. They know that the publisher is constantly in touch with trends leading to band betterment. They know also that in striving for high ideals in presentation of band literature, the publisher has frequently made investments in new music, or rearrangements of old music that were doomed to financial failure from the start. The publisher knows that the losses he has sustained in issuing certain classes of music at the urgent request of contest committees and others have not been entirely in vain. He knows that the educator has been sincere and that he and the educator are working to reach the same goal.

It is wishful thinking to pretend that the law of diminishing returns works in reverse. It would solve many problems if losses would diminish after they reach a certain total. It is not wishful but sound reasoning to say that losses will cease when lack of funds makes impossible any further experimentation by publishers. It is essential, therefore, that the publishers' problems be known by the educator if the fine job of cooperative planning is to be continued for building better literature for better bands.

It may come as a shock (or at least as a surprise) to many bandmen to learn that there are not great profits in publishing band music. The cost of producing a band number is about twenty times that of producing a song or piano number, but the potential profit is not in the same ratio. An investment is less



speculative when it is used for twenty items than when it is used for only one. Furthermore, because of the smaller percentage of profit on band music, more copies must be sold to break even than is true of piano music or songs.

The user gets more for his money in band music than in almost any other class of music. A piano piece or song of average length sells for fifty or sixty cents. It is usable by only one person at a time. A band number, usable by fifty players at a time, on the same pricing basis should sell for twenty-five or thirty dollars instead of the three or four dollars charged.

The so-called American symphonic band of today has an instrumentation that is the result of experiments and changes that have taken place over a period of many years. Unlike the orchestra, which has a universal instrumentation, the American band instrumentation is different from that of most other countries. Our

band is the result of a refining process that combined the best qualities of the brass band and the reed band, while it eliminated the many instruments which our bandmen do not favor for true symphonic quality or balance. There were some eliminations for practical reasons, mainly the lack of the instruments themselves and the belief that those instruments could be replaced by others which were better suited for the desired results. The refining process is still going on.

The foregoing discussion leads up to the matter of recommendations recently made for changes in band sets as presently constituted. The publishers are prepared to make changes that are in the best interests of all the users of band music, but they want to be certain that no changes are made that will benefit only a few while saddling extra costs on the rest. It is in line with this thought that President Nelson Jansky of the Music Publishers Association appointed a committee to study these proposed changes.

In recent years the Music Publishers Association has issued recommendations to its members concerning the sequence of instruments in conductors' full band scores, the number of duplicate parts to be included in full and symphonic band sets, and other important matters. These recommendations have been helpful to the educator and the dealer because the uniformity in nomenclature thus achieved has simplified ordering in most cases.

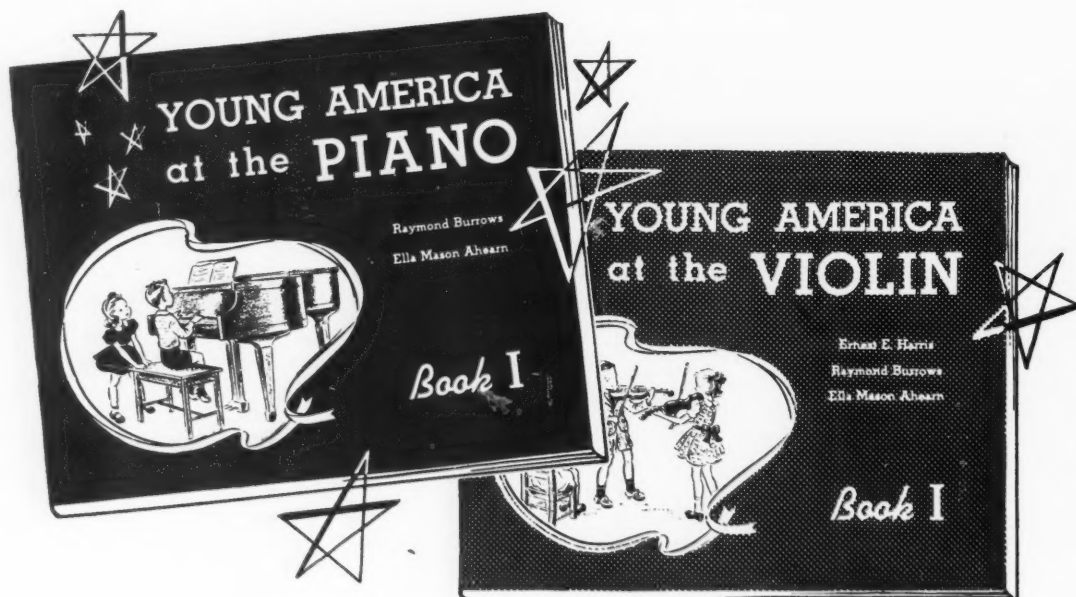
It is at great expense that these refinements have been made, for each change brings with it added

(Continued on page 33)

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During and After School

JOSEPH SKORNICKA

Mr. Skornicka, director of instrumental music in the Milwaukee schools, examines the place of the band in school activities and community life.



IT IS a matter of record that today the United States is the most musical nation on the face of the earth. We own more musical instruments and have the largest number of school bands and orchestras per capita in the whole world. Our people spend enormous sums of money, individually and through taxation, on the music program of our schools. Our school music organizations, high school and college, perform in a professional manner and, in the case of bands, better than most of the professional organizations.

Recently there has been such a definite decline in the number of students who study the string instruments in the schools that school people are alarmed about the situation. Wind instruments and the school bands, on the other hand, are growing in size and quality each year. It is generally conceded that everybody loves band music, and the band, especially in the smaller community, gets additional support—plenty of money for instruments and uniforms, even though majorettes' uniforms grow scantier and exhibit more and more of their anatomy. The drum majorette brigade has increased so much in size that oftentimes the band membership is nearly outnumbered by these high stepping, gymnastic, out-of-step females.

It is well that in some cases the show connected with the band does get primary attention, but when the band is good, the show may detract from the most important thing—quality of music. The football season opens with school bands primed to show up the opposing schools in

formation and uniforms, but the season is long and by the seventh or eighth game, the show is old stuff and it becomes a chore to be out marching around the field in unfavorable weather and, in many cases, repeating the formations that were used earlier in the season. Is it the music or the business of showmanship that attracts? Does everyone in the band play because he likes the marches that are played week after week or is it the opportunity to show off before parents and friends in some spectacular manner that is enjoyable? Is the enthusiasm for this type of activity lasting or does it wane as the season advances? Does it build musicianship and better performance or does it utilize the band only as a means of enhancing the athletic spectacle, with little or no thought for the musical development of the individual player? Does it promote a better understanding of band performance and music or is the prime factor one of exhibition? The answers will differ as the communities and areas of the country differ. Each community places its own emphasis and that emphasis is usually at least partially controlled by the music instructors.

Public Relations

In most instances, the best public relations contact, outside of the athletics department, is the music department. Most people like music of some kind and are usually pleased when school bands, orchestras, or choruses perform in concert or at PTA meetings, football games, bas-

ketball games, parades, and pep meetings. They can see and hear what their money was spent for. Which of the three do they usually like the best? The band, of course. Why? The band plays the best, they argue, and that is usually true. At least it plays the loudest, and that is thrilling to some people; it looks the best because the school has spent plenty on uniforms.

The orchestra is usually a group of band instruments augmented by a few strings and rarely sounds like an orchestra; it has no uniforms; its appearance is distasteful even to the performers, who usually play the viola and bass violin under protest.

The chorus may sing well enough even with the worst kind of instruction and training, but then singing is something that everyone who joins the group can do; they sing for the class plays and occasionally on a concert program and sometimes in the assembly, a schedule which is not exciting enough to cause any great enthusiasm.

The above remarks are the gist of the opinions expressed to me at various times. Are you in agreement with them? Is it true that the phases of the music program in our schools are not clearly enough defined and lack the equality of support and publicity necessary for an over-all, well-balanced music program in our schools? Is one phase of the music program more important than another? Do we as music teachers promote only our own small phase of a music program at the expense of the other phases? Are we building music

(Continued on page 58)



SUCCESSFUL CAREERS IN MUSIC

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The story of trumpeter ALEC FILA outstanding Martin artist

This is the true life story of a famous American musician... published by the Martin Band Instrument Company in tribute to his artistry and to the high standards of music education in America which made his career possible. Reprints for school bulletin boards available on request, from Martin or your Martin dealer.



1 The year Alec was 10, "Pop" Fila, a trumpeter in the local Passaic, N. J., American Legion Band, decided one day to get out his horn and give Alec lessons.



2 In a year, young Fila (who "Mom" wanted to be a doctor) learned all his father could teach him. He then began study with Del Staigers, Goldman Band soloist.



3 Passaic High School had no band, but in his Freshman year Alec was accepted as a pupil of the famous Max Schlossberg. And, "Pop" bought Alec a new Martin trumpet!



4 Shortly thereafter, Alec's fine playing won him a 4-year scholarship at Julliard in New York. His brother took him over to evening classes on the ferry several times a week.



5 One afternoon Alec was watching Jack Teagarden's band rehearse, and was invited to sit in—for a laugh. But, he played so well he was offered a job in the band!



6 Thinking it over at home, Alec decided he liked the freedom of jazz better than symphonic music. So, when the band left for Boston, Alec went along.



7 Alec's thorough training in "formal music" didn't let him down. Soon, he became lead trumpet with Bob Chester's band, and was being called the "Wonder Boy" of jazz.



8 While on tour with the Chester band, Alec and the group's singer, Dolores O'Neill, became engaged. Just after the new year in 1940, they were married.



9 During the next several years, Alec played and recorded with many famous bands, such as: Benny Goodman, Glen Miller, Will Bradley-Ray McKinley, and Elliot Lawrence.



10 In its December 28, 1946, issue, The Saturday Evening Post featured this Martin star's remarkable career... complete with color pictures of him and his family.



11 The Filas and their 4 children are now living in Philadelphia, where Alec (still a Martin fan) has his own band and tutors a number of young trumpet hopefuls.

It Just Doesn't Make Sense!

FRANK SIMON

An eminent band director, a member of the faculty of the Cincinnati Conservatory, outlines a situation that calls for a national plan of action.

IT'S a strange, almost unbelievable, situation. There are thousands and thousands of bands in grade schools, junior high schools, and high schools in every part of our nation. In fact, it would be difficult to find a high school of any size that doesn't have a band. Our colleges and universities have organized and trained hundreds of competent bands that appear regularly on the athletic field and in the concert hall. Just think of the bewildering number of band instruments that have been purchased in order to make this school and college band development possible, the number of instruction books, the amount of printed music, the total time and effort spent in learning and teaching! The grand total of expenditure and resources in the school-college band field is indeed impressive!

And after the college band, what? Suppose that you came from another land to our country to inspect and study our bands. First, I could take you into countless grade schools where we would find an extensive program of instrumental instruction. The youngsters there would be using methods and materials developed by noted educators and taught largely by specialists who have had college training. Then we would go into junior high schools where we would find the same sort of program continuing on a higher level. Then to high schools where we would witness the beginning of a real flowering of the instructional program—a very large number of adequate and competent bands and a substantial number that play with a high degree of skill and musicianship. And when I took you onto our college and uni-



versity campuses I am certain that you would be greatly impressed by the degree of achievement of the bands that you would hear, both in marching formation and in concert performance.

So, up until this point you would have seen what happens with regard to bands and band music in the lives of our young people from the ages of, roughly speaking, ten to twenty-one. I am certain that you would have formed a favorable impression of our bands and their contribution to the music life of the nation. But when the time came for us to leave the college campus . . . well, that's another question for the simple reason that there isn't any place to go!

You would have every right to look around and say, "Certainly all the wonderful work that you do with bands in schools and colleges must develop into a vast program of adult, community, and professional band activity. The excellent

players that I have heard must now be ready to take their places in professional bands of high calibre, and the huge audiences that have listened to school and college bands must be highly receptive to the music of top-flight professional bands in radio, films, television, records, and concert halls." There is no reason why you should not come to such a logical conclusion. But how wrong you would be! The stature of the band above and beyond the college level is an anticlimax and a disappointment.

There have been much discussion and argument about the currently low state of the professional band. Why aren't bands regularly scheduled on network broadcasts? Why don't we have bands that rank on a professional basis with our best major symphony orchestras? Why doesn't the band play a greater part in the everyday out-of-school life of the American public? All of these questions and many more in similar vein have been discussed at length in recent years. I shall not try to review them or their attendant arguments here. I shall consent myself with making just one suggestion.

All of the people who are sincerely interested in the band and its music must find some way of making a concerted effort to secure the formation of at least one band that can be heard regularly on a radio network with national coverage. This band cannot be, if we are going to reach our goal, just another band. It must be one that will play with musicianship, program resources, and sincerity of purpose on a level as high as that maintained by the

(Continued on page 52)

HIGHLIGHTS OF NEW MATERIAL

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Actions Speak Louder Than . . .

RALPH SATZ

The responsibility of publisher, composer, and band director for the band's success is discussed by Mr. Satz, educational director of Chappell & Company.

I HAVE yet to attend a conference of music educators where the question of band repertory has not been discussed. Grandiose manifestos are offered concerning the lack of original compositions for band. Why doesn't this or that prominent composer write something for us? When the subject has been sufficiently worried, all and sundry go home, convinced that the ghost has been properly laid. Seriously, though, I think that we've all encountered the above situation too many times to mention. For those of us who take the problem seriously these questions arise: Why hasn't something happened after all this relashing and rediscussion? Where does the fault really lie? It is my opinion that the problem can best be tackled by establishing three areas of responsibility—the publisher, the composer, and the band director.

The publisher has been much maligned for this deficiency, and at times justifiably. On the credit side of the ledger, however, let us grant that he is trying to perform a service in giving the bandmaster what is needed in the way of adequate materials. He tries to maintain standards under these circumstances that are concomitant to good business practice. This seems to make sense on the face of it, but unfortunately the failure of the scheme arises directly out of this willingness to serve. On the one hand, the publisher takes seriously the arguments he hears about the need for more important band works and the need for establishing the band on a par with the symphony orchestra. He tries producing a few works calculated to meet these needs and finds himself smack up against a restricted



market. With production costs up in the air he is forced to re-examine his policy. He goes to the other extreme and puts out some simple and naive pieces. Lo and behold, the orders begin to pour in and a "sensible" market begins to shape up.

The obvious thing now, is to pour most of the new band issues into this mold and not worry about such things as compositional standards and other matters not really germane to good publishing practices. What course can he be expected to follow in the face of such tangible proof? Should he fight a losing battle in support of a contemporary musical viewpoint or make money by taking an easy path? To the publisher who is interested in his sales records alone the answer is an obvious one. Certain evils seem to have arisen, however, which will bear dire consequences if allowed to continue.

There is more and more of a tendency toward publication of non-copyright works arranged for band,

with an inevitable increase in competition in the placement of these arrangements in preference to any others on contest lists. Expense accounts for entertaining bandmasters and dignitaries in the music education field are on the upswing. There is an increasing tendency toward the use of arrangers who have a "connection" rather than the ability to do a good job of arranging. The result is a lowering of standards along this line as well. Too often the publisher takes the word of everyone but the highly trained people on his editorial staff. I feel that an independent attitude is more than ever desirable on the part of the publisher. It is not for our American publishers to help degrade the musical art but rather to establish standards for publishing which will help improve our bands and put them on a level with the symphony orchestra. With the fine promotional set-ups that exist in most publishing firms today, a good job can be done on the better compositions as well as on the other kind. I seem to recall that Hertzka of the Universal Edition sponsored contemporary composition in Europe on a high plane and still made money enough out of it to prove any businessman's point.

The composer, not entirely blameless, also has some points in his defense. He would, conceivably, write for band but, too often, has not had the incentive to do so. It is logical that a composer, when presented with the alternative of writing for band or orchestra, would pick the latter since he feels that the possibility of performance is greater. He hasn't had too much of a chance to become familiar with the band as

(Continued on page 36)

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Peg O' My Heart
Rio Rita
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Sweet And Lovely
Thank God For A New Born Day
United Nations On The March
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Whiffenpoof Song, The
Whispering
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Young Man's Fancy, A

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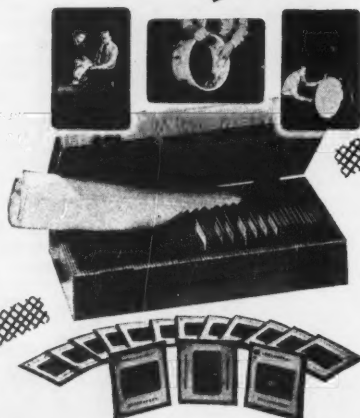


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On Marching Bands

HAL BERGAN



I HAVE run the entire gamut of the marching band situation. From being a person who looked down his nose at it, I have progressed to one who conducts clinics on it and writes publications for it; from being one who considered only the so-called classics as having educational value, I have become one who can now understand that if we wish to have financial support for the development of organizations capable of playing fine music and audiences for which to perform it, we must first bring the organization before the people. Here is where the marching band enters the picture.

Any institution or organization deserves to exist only as long as it can continue to serve the community and provide a beneficial or worthwhile experience to its participants. Let us attempt to evaluate the marching band in this light. First let us consider its place in school and community life. Its foremost function for the school is that of performances at football games and even basketball games. Its importance on these occasions is recognized by even the athletic directors, to the extent that many bands are now sharing in gate receipts. It has often been estimated that a third of the audience comes to see the band show.

In most communities it is an accepted fact that the bands will march in the parades on Armistice Day and Army Day, at the opening

of the Community Chest drive and the Red Cross drive, in home-coming parades and on Memorial Day. They are also called upon for such community activities as conventions, dedication of a new building, pavement, bridge or highway, and numerous other civic enterprises. Naturally the marching band is in demand because it draws a crowd. Very few people would come to view a parade minus bands. Let us also remember the part played by our marching bands during World War II. They were on hand in all kinds of weather and at any hour of the night or day; to give the boys a send-off and to welcome them home—a service for which the War Department expressed its gratitude. This much alone should justify its existence as an integral part of community life.

Let us next consider the contribution of the marching band as an educational activity.

1. *The development of good posture and a graceful walk.* There is no doubt that the marching band

makes a definite contribution to the health of each individual. High school students, generally speaking, are careless in their posture and walk. More often than not these bad habits are never corrected successfully. In addition to making a contribution to good health, both posture and a knowledge of how to walk are important factors in the social life of any individual.

2. *The habit of attention.* The habit of fixed attention in the midst of numerous distractions is one that every bandsman must develop in order to have a good band. Without it, there can be no learning.

3. *Subjection of self.* In no other phase of school life does a student so completely subject himself to discipline as in the marching band. Each member must subject himself completely to the enforced obedience of the group; must strive to eliminate individual differences in walk, carriage, and mannerisms. Temporarily, each person is a cog in a machine. He must learn to accept the rigors of discipline for the good of the group. Such self-imposed subjection makes the adjustment to adult society an easier one.

4. *Development of poise, confidence, and pride.* The marching band provides an opportunity for a large number of students to experience frequently a feeling of success before large audiences. Such a feeling resulting from one's contribution

(Continued on page 60)

Mr. Bergan, director of music in Sexton High School, Lansing, Mich., urges that we not lose sight of the values of the marching band in surveying its position in the whole program of music education.

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Mr. Thompson is sales manager of the Conn Band Instrument Division and founder of the Conn Vocational School in Elkhart, Ind.

PRODUCTION of band and orchestra instruments is now at a higher level than at any time during the past twenty years, but there is still a marked shortage, especially in the larger bores and more professional types of instruments. This shortage is caused primarily by the fact that thousands of instruments which received hard usage during the war years are suddenly wearing out. Good repairmen have been hard to find for more than ten years and during the war the situation grew particularly acute. Outside slides of trombones are wearing through, valve slides are dropping out, valves are beginning to leak, and keys on wood winds and saxophones are loose and wobbly.

Competent repairmen can rejuvenate many such instruments, but some of them are past repairing. The principal bass tuba player in one of the big symphony orchestras recently sent his CC tuba to the factory for overhauling. The valves had to be refitted, dents taken out, and the complete instrument refinished. The sandblast finish was worn slick in spots and to give it a uniform finish it had to be sandblasted all over. During this process it was discovered that repeated refinishing in the past had worn the metal thin in places, so that the sandblast went through several branches. These had to be replaced by making them by hand—an expensive process. The total bill amounted to more than the tuba had originally cost twenty-five years ago! The owner felt better, however, when he was told that a new tuba today would cost about twice what he paid for it originally.



To relieve the critical shortage of competent repairmen, Conn inaugurated a non-profit Musical Instrument Repair School in 1945. Embryo repairmen enrolled in the school receive thirty weeks of intensive instruction. These repairmen are in every sense factory trained, for in addition to a full-time staff of practical repairmen instructors, expert craftsmen from the factory are engaged to instruct the students in their own specialties. Expert valve makers show them how to refit valves, skilled key makers show them how to make and repair keys, experienced platers and lacquer men show them how to refinish instruments, and so on. Tricks and skills of the remainman's trade which would take an oldtime repairman working under ordinary conditions half a lifetime to learn are now acquired during these thirty weeks of intensive training.

To date more than three hundred repairmen have been graduated from the school. Most of them have taken jobs in the repair shops of music dealers all over the country, some of them have set up independent shops of their own, and one or two have been hired by schools to service school-owned instruments. A check on these alumni of the school shows that they are making good on the job. Having sound and thorough basic training, they quickly acquire the skill and experience necessary for fine repairmen. This addition to the ranks of good repairmen has somewhat relieved the acute shortage, but it is estimated that more than fifteen hundred additional repairmen are needed.

This school has the approval of the Veterans Administration, and any veteran of World War II who can pass the entrance tests is eligible to take this training at government expense, under provisions of Public 346 and Public 16. The entrance tests were set up by Purdue University, but a candidate can take them in his own locality after application to the school has been made. They consist of dexterity and adaptability tests to establish a certain mechanical ability which a good repairman must possess.

The school is also open to non-veterans upon the payment of the necessary tuition, and quite a number of non-veterans, including two women, have completed the course. The capacity of the school is 120 students annually. New classes of 24 students each are enrolled every ten weeks.

(Continued on page 46)

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Teasdale's Poetry in Song

CECELIA LEE FINE

Miss Fine's study not only emphasizes the musical quality of Sara Teasdale's lyrics, but also the eager search of composers for "settable" lyrics.



A little while when I am gone
My life will live in music after me
As spun foam lifted and borne on
After the wave is lost in the full sea.
—*The Dark Cup*

FOR the past thirty-five years, American song writers have found in the poems of Sara Teasdale, inspiration for dozens of musical settings. Almost a quarter of her poems, numbering more than three hundred, have been set to music and published, while copyright catalogs list many more unpublished ones. Since 1912, when musical settings of her poems first began to appear, almost every year has brought forth one or more Teasdale songs.

Writing of her a decade ago, William T. Upton said, "It is quite certain that if your younger American song writers were to enter upon a plebiscite as to who should be crowned Poet Laureate in the kingdom of song, there would be no doubt as to the outcome; their votes have already been cast in their songs." Evidence of this appears in the one hundred thirty-one published song settings of the Sara Teasdale poems listed below.

This is the first attempt to make such a listing, and although the greater part of the songs are mentioned, it is not complete. It does not, for instance, include unpublished song titles representing many duplications of published ones, nor does it cover at least two dozen additional titles.

Even changing trends (need we say again that our times do not call forth the lyric) seem not to lessen

the perennial appeal of Teasdale's poems for the song writer. Each year more songs appear. A list of Teasdale song settings seems likely to elude completion for some time.

It may be that no one attribute accounts more for the poet's popularity with American composers than the one for which she expressly aimed: "The poet should try," said Sara Teasdale, "to give his poem the quiet swiftness of flame." This, she herself achieved in her short lyrics, striking the mark with accurate aim, unhampered by unusual word, or intrusive allusion, or any mannerism to detract from the clarity of her meaning.

Her own conception of a good poem, she expressed simply: "a clear window-pane through which you see the poem's heart." Her own poems are clear, almost to a fault, but they achieve the fusing of feeling, image, and thought into language easily made music.

The poet's themes are personal, familiar ones: love, death, beauty, joy, sorrow. She plays them softly in many keys and there emerge varicolored lyrics, sometimes slight and feminine, but always aglow with genuine feeling.

Sara Teasdale's love poems are simple and unaffected, direct and poignant, as in *The Lamp*. Mabel Wood Hill has effectively set these Sapphics to song:

If I can bear your love like a lamp
When I go down the long steep Road of
Darkness,
I shall not fear the everlasting shadows,
Nor cry in terror.

Twilight with its wistful opening lines:

Dreamily over the roofs,
The cold Spring rain is falling

has attracted the pens of at least ten composers—among them, Ernest La Prade, Harold V. Milligan, Leeds Mitchell, and Stanley P. Trusselle. Wintter Watts's song titled *Wings of the Night* is one of the loveliest.

Charles Naginski has written the most recent setting of *Night Song at Amalfi* with its sentimental

I asked the heaven of stars
What I should give my love.

A quarter of a century after A. Walter Kramer set to music the poem, *Joy*, Louis Townsley and Noble Cain were fascinated by the exuberancy of the words—"I am wild, I will sing to the trees"—and they, too, set it to music.

A group of songs—*The Look*, *The Rose*, *Love Me*, *Love-Free*, and *Pierrot*—exemplify the poet as coquette. Their gentle, ironic turn at the close is characteristic of Teasdale in such moods. Of these, *Pierrot* is the most popular. No fewer than nineteen published songs celebrate the romantic Pierrot and his lute in the moonlight.

Sara Teasdale has voiced her sensitivity to beauty in many lovely lines such as these from *Wood Song*:

I heard a wood thrush in the dusk
Twirl three notes and make a star

Attractive settings have been made of this poem by Charles H. Marsh,

(Continued on page 56)

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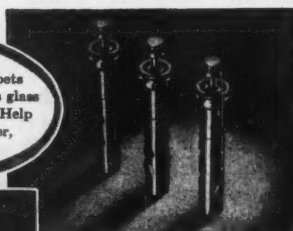
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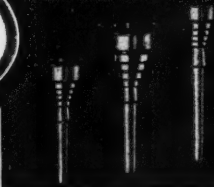
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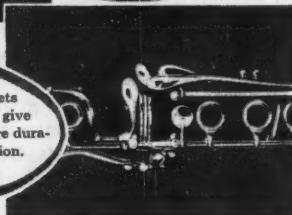
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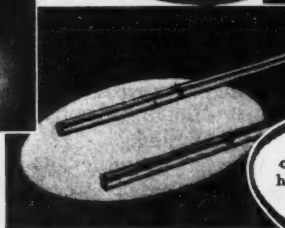
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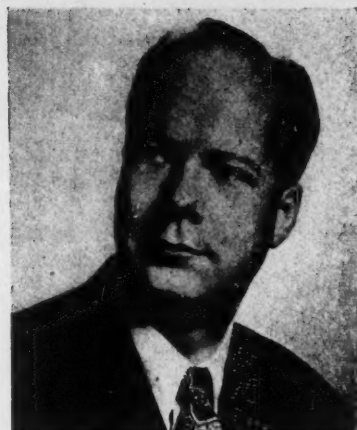
BAND INSTRUMENTS



The Lost Art of Singing Song Cycles

MACK HARRELL

A noted concert and opera singer sets forth his belief in the song cycle as an important ingredient in the building of concert programs.



TODAY, as in the past, the greatest artistic challenge for singers is in the interpretation of song cycles. To sustain an evocative mood through the long song cycle is the most difficult and yet the most completely rewarding task of the vocal artist.

I have prepared numerous roles for opera, with the exacting goal of producing a satisfactory marriage of vocal and dramatic inflection. Opera demands the bravura style—an ability to project one's voice over a fortissimo orchestra, an acting style which fills the huge stage and carries to the distant balconies without sacrificing realism. Sustaining an operatic performance at its consistently demanding level requires artistic brawn and lasting power.

Concert appearances are quite different. The recital is based on intimate musicianship. Stripped of make-up and make-believe the artist must rely upon his technical and personal equipment to invest songs with the peculiar hue of his individuality.

Appearing with symphony orchestras is still another matter. Here the artist must subordinate his personality. The voice in this case is simply a solo instrument that must complement the ensemble. Perfect pitch and dynamic shadings are the prime requisites for vocal symphonic work.

But every facet of the artist's skill must be utilized to perform and bring to life the poetry of music and words which the song cycle represents. A thorough understanding of the text, coupled with thorough musicianship, is absolutely necessary,

but the artist must also have an innate feeling for the cycle as a whole.

Audiences today are not familiar with the song cycle. Several of our better-known artists have made individual songs popular out of context, but this country has seldom heard the cycle presented as a whole. An evening of one composer pursuing a single mood to its climax sounds unutterably dull to the average concert audience. Actually, the very singleness of a cycle's purpose is its basic appeal.

Meaningful Sequence

One song taken out of context is sung for its implicit character. But the same song as part of a series will be understated. The opening song of Schubert's *Die Schöne Müllerin* has an air of melancholy. It should be sung rather quietly and straightforwardly. Since it is a prologue leading into the story line, it is quiet and noncommittal. The dramatic content does not begin and end there. Each succeeding song is further analysis, a steady progression to an emotional climax which is greater than any single song could produce.

The song cycle often has more than one character. The pace of its songs is more leisurely, filled with the color of its setting; the revelation of its protagonists, dramatic and searching as a stage presentation. The Schubert text is always simple yet poignant. The story is that of a young and happy boy who is an apprentice at a mill. He falls in love with the miller's daughter. A hunter who appears on the scene

is also attracted to the daughter. She finally chooses the handsome hunter, leaving the apprentice in despair. His youthful ideals crushed, the lad throws himself in the river and is swept away by the torrent.

The drama is elemental, but native to the country and people Schubert knew so well. The first songs have an undercurrent of melancholy, but this cannot be underscored until the hunter arrives on the scene. From that point on the destruction of the boy's young love is taken up by the music and brought to a surging climax as he drowns himself. After singing this group in a recent song cycle series at Town Hall, I was utterly exhausted. This naive story, as illustrated by the searching music, called upon my every resource. But then the real satisfaction in performing such music was vitally impressed upon me. My audience seemed far away when I began to sing. I did not feel the contact to which an artist is accustomed after the first number. At intermission there was only scattered applause. When I returned to begin the latter half of the program the audience was seated and the house was absolutely still. This is unusual; ordinarily there are the late stragglers-in and the program rustlers. I began to sing, and then I could sense the focus of the audience's attention as the cycle approached its climax. The tremendous applause was for the composer and poet as well as for the performer.

Actually, the song cycle embodies not only the highest musical and

(Continued on page 38)



Repertory for Winds

ERIC SIMON

Eric Simon is instructor in woodwinds at the Dalton School in New York City; former instructor of Benny Goodman and music editor for E. B. Marks Music Corp.

WIND instruments enjoy a high degree of popularity in schools. The number of students studying the clarinet, flute, trumpet or trombone is enormous and is increasing daily. What is the reason? First, a measure of proficiency can be attained earlier on a wind instrument than on a string instrument. After a few months of study the results may be pleasing, and as early as that a student may well join an easy ensemble. Second, the cost of a fairly good wind instrument is considerably lower than the outlay for a comparably good violin or cello. Third, for a boy or girl with small and relatively weak fingers a wind instrument is easier to handle. It takes less strength to cover a hole or to move a valve than to press a string down to the fingerboard.

Has the literature for wind instruments kept pace with this development? The answer is "No". Generally, composers today seem to have only a limited awareness of the demands and exigencies of the market. One of these demands is more and better music for wind instruments—music (original or transcribed) that raises the musical level of the student and improves the technical ability of his fingers, tongue, tone, phrasing, and intonation.

A great mistake is being made in composing or arranging down to a supposedly low level of musical understanding. That this attitude is wrong can be proved by a simple fact: publishers' catalogues are full of music for all types of wind ensembles, yet everywhere we hear complaints about the lack of material in this field.

What do we have to rely on today?

The treasure of wind ensemble music written by our great classic masters (Handel, Haydn, Mozart, Beethoven, Schubert) and their contemporaries. A significant fact is that these pieces were written with performer's and performance in mind. Usually they were composed in the form of a serenade (night music) to be played in the open, or as a divertimento (a composition consisting of six or even more rather short movements) or they were written for occasions at court, as dance or dinner music.

Custom-built Jobs

In fact, in the eighteenth century and the beginning of the nineteenth, music was nearly always written on commission. Young Mozart, for example, wrote to his father that it was his dream to compose an opera, if only somebody would give him a commission. It would have taken Mozart not more than a few weeks to write an opera, but he did not even conceive of doing so without being commissioned, and without a concrete conception of where and by whom the opera would be performed. It was only in the course of the nineteenth century that the composer, separating himself more and more from the audience, created more and more a world of his own, becoming an isolated artist who disregarded the functions of his craft.

The gems of classic wind literature were written for combinations of instruments that were at the time popular and at the composer's disposal. Beethoven gives an example of this. From 1783 to 1792 he was employed in the Electoral Chapel

at Bonn. At that time eight musicians (two oboes, two clarinets, two bassoons, and two French horns) provided the Elector's dinner music. Expressly for them Beethoven composed his Wind Octet, the Rondino for eight wind instruments, the Wind Sextet, and the Three Duos for Clarinet and Bassoon. But the specific combination of instruments necessary to perform one of these pieces may not be available in a particular school. What is to be done, therefore, to make these and other precious pieces accessible to students? Since there should be no wind instrument student unable to participate in performances of virtually any of the wind ensemble works of our great masters, instruments that are today in not too common use must be supplanted by more readily available ones. Why not, for example, print the above-mentioned Beethoven Duos, originally written for clarinet and bassoon, with alternate parts in a way that two clarinets, or clarinet and bass clarinet can play them? This can be done and has been done. The experience of playing these and similar pieces—even if not in their original instrumentation—adds substantially to the taste of the student, provided that the musical substance of the composition is kept intact. It is mainly by his own active experience that a student becomes able to distinguish between good and bad, between cheap and sincere. Once a student has acquired that certain feeling for quality, he will be immune to any attempts to play down to a level of taste that he himself has never had.

(Continued on page 32)



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E. SIMON

(Continued from page 30)

It is hardly necessary at this point to enumerate all the pieces that our classic masters wrote for wind instruments. They range from duos to pieces written for more than ten instruments, compositions easily found in any encyclopedia. We just would like to mention two charming works of a later period, written in the same tradition: The Wind Serenade, opus 44, by Dvorak, and the Serenade, opus 7, for thirteen wind instruments, by the seventeen-year-old Richard Strauss.

What else is at our disposal? Arrangements and transcriptions—pieces originally written for another instrument or instruments, transcribed for winds. An immense quantity of literature is available for this purpose and a large part of it has been used in transcriptions. The major problem in transcribing (often disregarded to a great extent) is selectivity. It is a twofold selectivity that we have to ask of the arranger in choosing appropriate material. First, he should select pieces that lend themselves to the desired arrangement without destroying or seriously impairing the musical texture of the original composition. It is hard to furnish standard rules for this. The discretion and taste of the arranger will play a paramount role. Second, he should take the trouble to find pieces that are short and simple in their original form, instead of cutting and simplifying compositions when easy material is desired. The latter procedure is likely to destroy the musical structure of the work. Great harm has been done by letting students play a Theme from X or a Melody from Y, offering these fragments out of their original context and thus giving a wrong impression that it takes often a long time to correct. In transcriptions and arrangements it will also help to reveal clearly the source and original version of the composition. This will develop the student's taste and stimulate his general interest in music as well.

And what about our composers? They have a vast field of opportunity in which many types of works can be written, many styles tested. In filling the existent demands it would be incorrect, however, to give

in completely to the actual level of musical development in schools. Here again the problem is twofold: first, to furnish material for all grades; second, to stay one step ahead in order to raise the musical level of the students, to help increase their facility, and to bring into the fore, little by little, instruments that seem unduly neglected.

Whether it be old music adapted for today's use, or arrangements and transcriptions, or original works, the main thing is: close constructive contact among author, publisher, teacher, student-performer, and audience.

HAUSER

(Continued from page 13)

overhead which invariably has been absorbed by the publisher and has not been passed on to the customer. For instance, at the present time the symphonic set contains 12 Bb clarinet parts which in most editions are divided equally among the first, second, and third clarinets. If it developed that a change should be made to have an uneven distribution of these 12 parts, with emphasis on either the first, second, or third part the publisher would have to decollate and recollate his entire stock of band music. He would also have to make suitable changes in his catalogs, his royalty accounts, his printing orders, his collating instructions, and probably in many other details of his regular routine. It should be obvious from this one example that making changes runs into heavy costs for each publisher.

The purpose of this article is to bring a few important facts to the users of band music who have not been aware of them before. We believe that a clear understanding of common problems will bring rapid and intelligent solutions. The publishers are not obstinate or uncooperative when they do not blindly accept every suggestion for change that is sent to them; they are merely weighing the pros and cons to determine their value to the greatest numbers of band directors. When these matters are understood it becomes easy to see why band music publishers must "watch their pennies" and make no unnecessary and costly changes in procedure.

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McALLISTER

(Continued from page 8)

tival-minded youthful musicians fill the air. Band directors, both school and professional, confer annually to study ways and means of improving their respective programs. Colonel Howard C. Bronson, president of the American Bandmasters Association, says, "The symphonic band movement offers more potentialities today than ever before."

But what of the second interpretation of the word "nothing" as it applies to bands? Are we utilizing the symphonic band to its fullest extent? The answer is a strong and definite "No!" Let us amplify this answer. It is true that the band is reaching hundreds of thousands of interested American listeners annually by performing "field shows" at football games. Bands are seen and heard during civic parades. But what of the public's desire to hear performances by the *symphonic band*? Parents and friends of the high school musicians hear their local symphonic band a few times a year at contests

and concerts. But what of the millions of people who do not have children in school bands or who live where there are no school bands?

A recent National Survey of Public Interest in Music, sponsored by the American Music Conference, disclosed that 96 per cent of the American people enjoy good music; that the public wants training in music, including instrumental, available to every child as part of the regular school curriculum; that only one-fifth of today's players have had music lessons as part of their school work. What do these facts mean? They mean, first, that school music programs have lagged behind the desires of the public; and, second, they surely indicate that more instrumental music is wanted.

What can be done to fulfill the desires of the American public? The late A. R. McAllister, high school band director at Joliet, Illinois, showed what could be done when he put his symphonic band through its paces in 1936 at Radio City Music Hall, the Metropolitan Opera House, and Madison Square Garden.

All performances were staged with the latest and best of colorful theatrical techniques—lights, costumes, electrically operated stages, beautiful girls. The symphonic band was glamorized. Result, that week's attendance at the Music Hall still stands as the largest on record except for the week of its opening. New York heard the symphonic band and loved what it heard.

Many of those boys who played in that high school band have returned from World War II and constitute the ninety-piece Symphonic American Legion Band under the direction of A. R. McAllister, Jr. They recently won their third consecutive National Championship at Miami, Florida. Why did they win? Because they played arrangements scored exclusively for the symphonic band, which naturally brought out its greatest tonal qualities. Did the band retain its 1936 showmanship? It did indeed! And the insistence of the audience for an encore at a contest was unprecedented.

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band must dramatize. Fred Waring's famous musical group is an excellent example of the modern showmanship that in no way penalizes the quality of musicianship. Waring's arrangers have scored in a unique and refreshing manner that makes it impossible for his millions of listeners to think of him as an imitator. He does not imitate the symphony orchestra, the opera, or a symphonic band. He plays and performs in the now traditional Waring style which integrates utilization of all instruments and the human voice. Waring has been a pioneer in instrumental and vocal research.

Contemporary arrangers and composers have a vast laboratory for research in the thousands of symphonic bands in America. While a few arrangements for symphonic band and chorus have appeared from time to time, the countless possible tonal combinations and effects of the symphonic band have barely been touched. Arrangements continue to come off the press in a stereotyped manner, lacking the color potential of a symphonic band. Arrangers and

composers should accept this timely challenge and devote more time to scoring for this musical group that is in such demand.

But will more colorful arrangements alone be the means of reaching the interested public in its entirety? Obviously the answer is "No!" What medium then can be used? The answer is radio, television, and recordings. Frank Simons' ARMCO Program was one of the most popular of all music features on the air. Today Major George Howard's Army Air Force Band is heard by thousands over the air waves. Why? Because that band capitalized and is continuing to capitalize on musical compositions that have been arranged in a manner to display the beautiful and pleasing effects that can be produced by the symphonic band.

The argument has been raised that the symphony orchestra can do everything the symphonic band can do and more, because of strings. Is this really true? Does the symphony orchestra have sixteen clarinets, twelve cornets, trumpets, and Flügel-

horns? Does it carry a full choir of saxophones? Certainly not. Composers scoring for symphony orchestra never intended their works to be performed with the tone color of a symphonic band. Similarly, isn't it logical to conclude that the symphonic band is an ensemble in its own right and as such should continue to be identified as a cultural musical group to perform compositions written especially for it in a manner that no other musical group can imitate? The need is for more appropriate musical compositions for the symphonic bands of America and wider opportunities for these bands to be seen and heard by the interested public through the modern techniques of radio, television, recordings, and motion-pictures.

Many industrial municipalities such as the steel cities of Joliet, Illinois, Gary, Indiana, and Pittsburgh, Pennsylvania as well as many others, have excellent symphonic bands comprised of skilled professional and semiprofessional musicians. These are typical examples of new musical resources to challenge sponsors.

Grease and Water Do Not Mix

Discoveries in printing have always gone hand in hand with the development of music culture for, without them, great works would have continued to exist only as manuscripts.

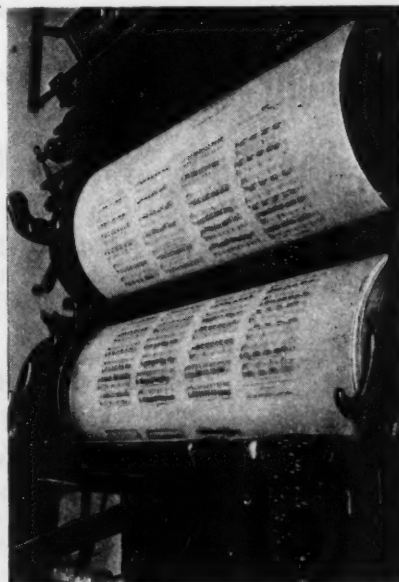
There was a time when it was not unusual for composers to engrave as well as write their music. Many different methods were used with varying degrees of success. In 1800 Carl Maria von Weber printed his entire Opus 2 by lithography—a process which he helped to perfect, and which is today almost universally employed in printing music.

Lithography means "writing on stone"—precisely the kind of writing that Aloys Senefelder employed when he first uncovered the principle on which lithog-

raphy is based, namely, that grease and water do not mix.

With a crayon, Senefelder inscribed an image on a type of limestone that had an equal affinity for grease and water. When the stone was dampened and covered with a greasy ink, he discovered that only the crayon image held the ink, while the surrounding moist area repelled it.

This simple principle has been extended into a highly effective printing method, which today utilizes, among other improvements, a photomechanical process of reproduction. The old lithograph stone has been replaced by a light-sensitive metal plate on which as many as 16 large pages of music can now be transferred at one time.



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SATZ

(Continued from page 19)

a musical vehicle, and except in those instances where the enlightened publisher acts as a sponsor, will not attempt to overcome this unfamiliarity. Even when a commission has been offered, the atrophic condition of the artistic relationship makes for mistaken attitudes. For example, the composer sometimes allows himself a certain snobbish prejudice which denies the musical merits of what is so pointedly a "popular" performing medium. Even this infrequent opportunity to write for a band is spoiled too often by mental reservations about the men-

tal level of the band audience. The result is a "writing down" to this audience, a serious mistake since it leads to a righteous rejection of contemporary works by both the bandmaster and the band clientele. On the other hand, many composers, when commissioned to write band works maintain their usual high quality. One has but to mention such works as the *Suite Française* of Milhaud and the *Legend* of Creston to establish this point. In fact, it makes one wonder why the record companies haven't caught up with popular sentiment regarding the band and why they have recorded the *Suite Française* for orchestra rather than for its band original.

From my dealings with many composers, I could establish the fact that most of them would write for band if either of two major conditions was present—an extensive audience for what they write or a publisher's request for such works from them. A certain latitude must be allowed the composer for experimentation on what is usually a new instrumental palette. In all fairness, he should

also be given an opportunity to write more than one such work and not be judged and possibly rejected on such meager evidence. Orchestral conductors and audiences don't react that way. Truthfully, I feel that as time goes on the composer will rise more readily to the challenge of writing for this new and vital musical channel. Let us give him more of our special knowledge and more encouragement since without him the presence of the publisher and the audience will mean nothing.

Now we come to a consideration of the last member of the trilogy. The bandmaster has built in this country a tremendous potential following which can be a force for musical development. He has not always taken full advantage of the situation and that is one of the main reasons for this article. In the course of my travels throughout the country I have found several encouraging developments and also some disturbing ones. For one thing, there is an intense preoccupation with technical proficiency and superficial appearance. I have heard virtuosos

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performances that were spine-tingling but at the same time deficient in interpretive quality and program building. Too often, care is lavished on materials that are not really worthy.

When I conducted my own high school band, I spent days on end searching for good band works, especially original compositions. Looking back, I realize that I was subconsciously striving for the same rank and prestige that the orchestra enjoyed, and felt that I could not achieve it without a proper repertory to back it up. Without assuming a holier-than-thou attitude, I find that this approach is lacking in too many bandmasters. More specifically, there is an absence of enterprising spirit concerning new works and little desire to learn them. Conductors hide behind the excuse that the youngsters don't like these compositions or that there are too many technical difficulties. In reality they themselves reject this "newfangled stuff." Actually young people are usually receptive to new things, and few contemporary band works are any

more difficult to play than the band arrangements of the *1812 Overture* of Tchaikovsky or dozens of others one could mention. The truth is that there is an aversion to trying new things on an audience with unpredictable results, whereas the reaction to the old chestnuts is sure-fire. How does this coincide with the fact that these same people very often ask for more original band works which they may never use once they are published? I believe that they know, perhaps subconsciously, that the band will not achieve its full stature until these works are written and programmed extensively. By providing a vast experimental laboratory, such as the orchestra has been for centuries, the band will foster production of works which will satisfy the bandmaster's needs and also present the band to its full advantage.

Three Forces

No doubt much more can be said on this broad subject, but not within the limits of this article. It is important to stress, however, that until

there is a greater interplay of the three forces—publisher, composer, and bandmaster—we will not arrive at our true destination. We all agree that the band as a cultural force is worthy of every consideration given it. It is here to stay, and although there will still be a period of growth, there must ultimately be a time of stabilization and consolidation. If, at the time of reckoning, it is found that the band has nothing of its own to say, it will begin to disappear.

Perhaps the foregoing discussion sounds cynical and disillusioned. This is not altogether true. I find some definite signs of growth on the points mentioned, but they are still rather spotty. I find evidence of a growing literature of original compositions for band although the list of publishers is still small. These publishers tell me that their patience is gradually being rewarded and that properly channelized promotional activity is beginning to produce results. I think that we could do with fewer pious pronouncements and more effort in the job of putting the band up where it belongs.



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The Community Symphony Orchestra — Its Establishment and Development

II. ORCHESTRA PERSONNEL.

HELEN M. THOMPSON

This is the second in the series written by Mrs. Thompson in her capacity as Secretary of the American Symphony Orchestra League.

THE task of drawing up a blueprint for the establishment of a community symphony orchestra would be comparatively easy in a hypothetical situation in which the conditions were ideal. Logically, the orchestra should start with the citizens of a community joining forces and demanding that a symphony be started and supported. An executive board could then be formed, a conductor selected, and musicians chosen. Rehearsals would begin with all the needed musicians present, tickets would sell themselves, and all would go smoothly.

Unfortunately, this is not the case history of most orchestras. On the contrary, practically every symphony orchestra, large or small, professional or non-professional, famous or unknown, traces its history to a few musicians who began playing together for the sheer love of good music. Usually they have been assisted by an equally small group of true music lovers and other individuals who had the vision to sense the values of cultural assets in their own community. With ardent purpose and untold effort (often misguided, but nevertheless sincere) these little groups of persons have slowly developed the nation's symphony orchestras.

Even today, with the widespread interest in symphonies, the process remains the same. Such being the case, this series of articles will follow the pattern set by the realist and will start with the first problems of most orchestral groups; namely, how



to find enough musicians in order to play their first concert. Again, if the question were being answered for the ideal symphony, the community should be advised to adopt a five- or ten-year plan of musical personnel building before it started its symphony. In reality this is ridiculous, for the very spark of spontaneity that motivates the group is often the thing that will carry it through to great successes. Even from the outset, however, the symphony's organization can incorporate far-seeing plans in its total program. If this is done, the orchestra will have a wider appeal in the community. Its force and value will be realized immediately by more people and organizations. Financial support will more readily be available if there is a feeling of permanency and assured future in the organization.

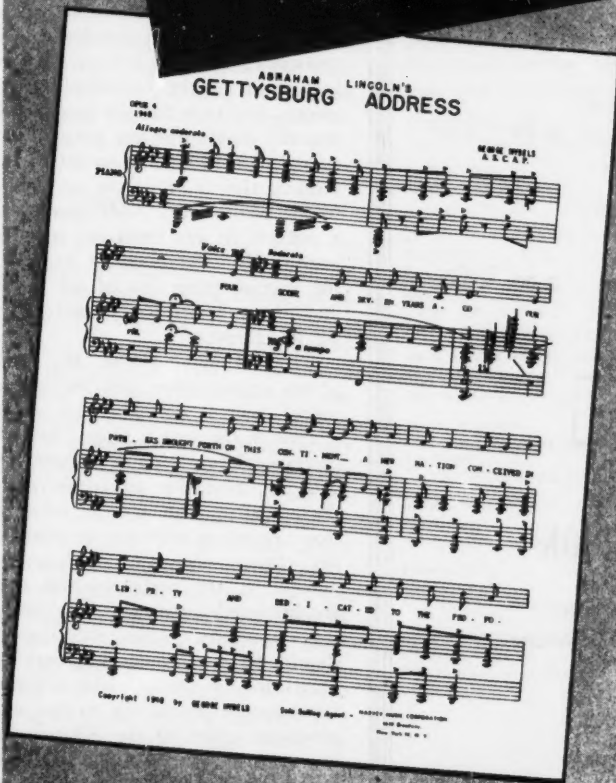
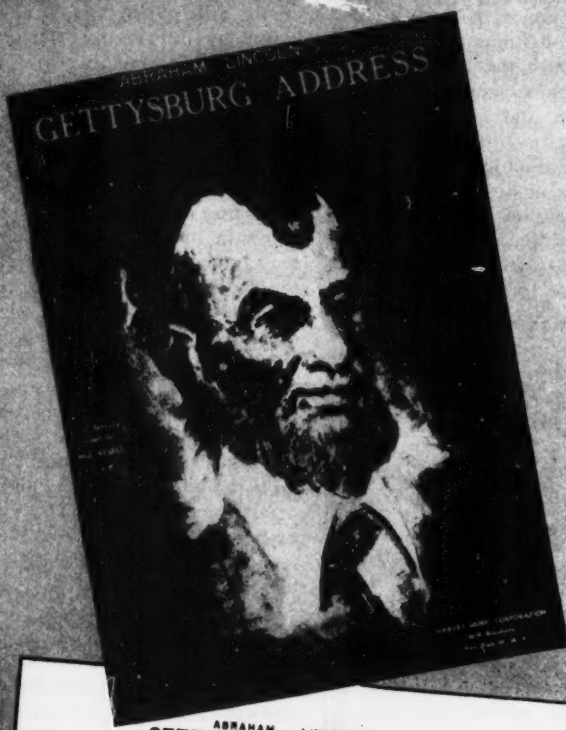
Successful development of a community symphony requires constant realization of and attention to the one basic factor involved—the quality of the orchestra. After all, that is what makes the musicians willing to work hard during their so-called “leisure” hours. Their love of music first attracts them to the orchestra, but only a challenging, talented conductor who is developing a steadily improving orchestra can hold them.

As the starting point of planning for a community symphony, prepare an index of all persons interested in playing with the orchestra. Include brief information on their musical training and experience and their regular employment connections. A simple personnel form is suggested on page 60.

Next, secure the name of every person in the community who has ever played a symphonic instrument, add the names of all students who have had enough training to be considered as possibilities. Possible sources for these names are: (1) Musicians' Union records, (2) music instructors in public, private, and religious schools, (3) private music teachers (instrumental, piano, and voice), (4) industrial personnel offices which carry information on their employees' hobbies and interests, (5) music clubs, (6) church organizations, (7) music ensembles of practically any kind and size.

Investigate the personnel possibilities in nearby communities, using

(Continued on page 40)



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the same sources as listed above. Frequently an offer to meet the cost of traveling to and from rehearsals and concerts will enable additional people to play with the orchestra.

Use of such an index will provide almost any community with a starting group for a symphonic ensemble. Many of the people will be frightened away if formal auditions are an early requirement. With the exception of certain key players, the applicants can usually be invited to take part in a few rehearsals and

see how they make out. The observant conductor and usually the applicant himself soon can tell whether or not he is ready to play with the group. Frequently the joy of playing with the orchestra is sufficient encouragement to cause a musician to start practicing and studying again so that eventually he becomes a valuable member.

It is amazing to see how quickly students develop when they are working with an adult group under a competent conductor. One orches-

tra admitted a student bassoonist who propped his fingering chart on one side of the stand and his music on the other when he first attended symphony rehearsals. During his first season he actually played a few notes and by the end of the second season he had developed a beautiful tone and creditably carried the second bassoon work in concerts.

With a nucleus of players drawn from the sources listed above, the orchestra management and conductor can then see what arrangements can be made for importing needed key players from professional orchestras for the final rehearsals and concerts. Some orchestras give concerts on Sunday afternoon with final rehearsals Sunday morning to keep down the costs of importing players. The plan of importing players is admittedly a costly makeshift arrangement, but it will enable the orchestra to present reasonably satisfactory performances from the start.

Resident Players

Immediate plans must be established for constantly developing the orchestra's resident players. This is important to the community symphony, not only for the purpose of actually developing the playing personnel, but also as a means of extending the value of the symphony to the community. Additional good musicians in any town can serve to improve its church music, its talent for special programs of all kinds, and the educational opportunities for its children.

Cooperation between the symphony organization and the public school system, colleges, and music schools in the area is vital. Through correspondence with any accredited college, university or conservatory the orchestra can obtain information regarding students in graduating classes who play instruments needed by the orchestra and who are prepared for and seeking teaching positions. This information should be secured in February or March for use the following fall and immediately passed on to the employment offices of the educational institutions. The local schools will frequently find that the playing opportunities offered by the symphony will be the means whereby they can

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Local industrial employment for musicians who are also trained in technical and business fields presents great possibilities for the augmentation of the symphony orchestra in some communities. The Charleston, West Virginia, Symphony has worked out a highly successful plan for these industrial placements. The community is peculiarly well-suited to the plan because a large percentage of the employment is based on the chemical industry, thereby attracting many college-trained technicians who also have had considerable experience playing in college bands and orchestras. However, the success which Charleston has had in securing for musicians jobs in general business openings in any community indicates that it is generally applicable.

When it became obvious to the Charleston symphony organization that sufficient personnel for the orchestra was not located in the community and that it would be financially impossible to pay full-time salaries to the required number of musicians, the Orchestra Industrial Committee was founded.

Committee Structure

The committee consisted of the manager or superintendent of every large plant in the area, the heads of the utility companies, the director of the state employment service, and a representative from many other types of businesses. A member of the orchestra executive board, who was also a plant superintendent, served as chairman of the committee. The men were first called together to meet the conductor and the orchestra executive board. They were given a full report on the orchestra, its financial and personnel set-up, and acquainted with the necessity of securing additional players. They readily agreed to consider applications for employment from musicians who also had the training and experience needed and used by business and industry.

The symphony organization then ran an advertisement in *International Musician*, the trade magazine

of the American Federation of Musicians, stating that musicians were wanted for a combination of symphony orchestra work and industrial employment. (The *International Musician* makes no charge for advertisements offering employment to musicians.) Later, the orchestra also advertised in *Chemical and Engineering News*, the trade journal for chemists and engineers, inasmuch as chemical industries predominate in the Charleston area.

The replies to its advertisements

are carefully studied by the symphony organization with two major questions in mind. First, is the musician needed by the orchestra or can he be used without displacing a local player; and second, does he present personal qualifications which indicate that he will be a valuable citizen in the community?

The applications of those musicians who are acceptable on both considerations are then referred to the chairman of the industrial committee. He carefully studies the ap-

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plicants' industrial and business experience in order to ascertain where they might be placed, then sends photostatic copies of the applications to the heads of the industries and business firms where he feels there might be openings suitable for the applicants.

The industries report to the chairman of the industrial committee or the orchestra office regarding whether or not they are interested and willing to take action on the applicants. They often express their

willingness to interview the applicant if he wishes to make an exploratory trip to the community. Occasionally they are willing to assume the expenses involved in the trip for the interview.

This whole process takes a considerable amount of time and almost invariably involves a great deal of correspondence for the symphony organization. Occasionally there is some expense which is ascribed to "talent investment." However, through this plan, the symphony has gained many

fine musicians and the community some fine citizens.

True, a few of the musicians did not remain more than one or two seasons because of personal or professional problems, but the over-all results have been excellent, and in the estimation of the Charleston symphony organization are well worth the tremendous amount of effort and time which the plan involves. Successful as the plan is, experience has brought forth certain findings that are of great importance in selecting new players for the community symphony. The symphony must carefully analyze its applicants in the light of the customs and thinking of its citizens. By bringing in only people of fine character and good habits, the symphony can enjoy continued respect and cooperation from prospective employers and the citizens at large.

Psychological Adjustment

Furthermore, it is very difficult for some full-time professional musicians to make the necessary psychological adjustments to a community symphony. Often, fine musicians with years of excellent experience in major symphonies and other professional organizations are attracted by the idea of settling down in a smaller community where there is some opportunity for symphonic work. Usually the young symphony is flattered by such musicians' interest in the organization.

If the musician happens to be one of the "problem children" among the professional musicians, there are often difficulties in store for both him and the organization. Rightly or wrongly, the musician may have a feeling that he has taken a step backward in his musical career. With this attitude, either consciously or unconsciously, he soon becomes irritated with the whole business and begins to make mountains out of mole hills. He feels superior musically to all and sundry and is surprised to find that he does not receive constant obeisance from the rest of the musicians and the conductor. Accustomed to high fees for his music work, he becomes upset over the fees which the orchestra is able to pay, even though he was given complete information in ad-

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vance. Because he has had long years of experience in working with musicians who are masters of their instruments, he finds it irksome to attend rehearsals in which a considerable amount of time is necessarily devoted to elementary technical and ensemble instruction.

His whole reaction may become one of frustration and unhappiness, and the other orchestra members are likely to misunderstand completely his feelings and actions. Eventually both the orchestra and the musician wonder how they ever got together in the first place. Any professional musician electing to join forces with a community symphony orchestra should be given a full and complete explanation of the task he is assuming. The aims and problems of the orchestra must be fully discussed with him. If he can thoroughly understand the visions inherent in such an orchestra and can accept its limitations in good faith, he can become a source of true inspiration to many of the less experienced and less talented players. But the symphony orchestra will do well to examine applications of professional musicians critically and with sympathetic understanding of their needs and habits.

Continuing Effort

The orchestra's personnel job has just begun when the playing group is established. Even as industry has come to recognize the importance of constant attention to the needs and wishes of its employees, so an orchestra, largely dependent on the volunteer work of the musicians, must expend sincere and constant effort to retain their full cooperation. The orchestra organization will do well to find a professionally trained personnel person to handle these contacts. Social agencies and industrial organizations employ personnel people. There may be a musician among them—or at least an individual interested in the orchestra—who is willing to do the work as his contribution. Best of all, of course, is a plan whereby an orchestra itself can employ such a person.

Generally speaking, musicians are highly sensitive, intelligent, conscientious individuals. If they are to perform well, they need to know

that their work is valued, appreciated, and respected. At the same time they have a tendency to become upset over a situation which may seem relatively unimportant in the total picture. If their mental and emotional tension is not relieved, however, it will disrupt the player's music, and the orchestra's rehearsals and concerts will suffer. Provision should be made for the musicians to take their problems to an interested, sympathetic person who will energetically and resourcefully try to

help them. It is not enough for that person to understand people, he should also thoroughly acquaint himself with the operation details of the playing group. He must have the confidence and cooperation of the conductor. He must be able to interpret the players' needs and desires to the lay organization. In short, he must be an astute "fixer-upper" of all kinds of situations.

Seating arrangements within the orchestra sections often loom up as crises in the community orchestra.

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One orchestra president observed that everything would be just fine if the violinists sat in a circle so no one would have a position of superiority over anyone else. Of course the conductor's judgment and wishes should always dictate the decisions regarding the player's work in the orchestra. However, it frequently makes absolutely no difference to the conductor whether some violinist sits at the fourth desk or the sixth desk, whereas it may make a whale of a lot of difference to the players involved. It is in such situations as these that diplomatic handling is required.

This problem of seating has no place in the ideal community symphony, because the goal is a fine ensemble. Anything which helps toward that goal should be acceptable to all persons involved. However, few organizations are ideal, and in the community symphony it sometimes becomes very important to a player to have a certain spot in the orchestra when he appears on the concert stage in front of his family and friends. While the orchestra players are learning to understand that the real goal is the improved balance of the total ensemble, there are few devices that can be em-

ployed to minimize the importance of seating locations.

Rotating the players within a section is often possible, thus giving them all a chance to develop the ability to play at any place within the section. In the case of small sections, such as the clarinets and flutes, the orchestra will often find there is not a great deal of difference in the abilities of the players. Furthermore, it is very valuable to have them change around on the first and second parts, giving both players needed solo opportunities. The rotating plan also can be successfully employed in the string sections.

Personalities

Another little detail which sometimes helps to avoid hurt feelings and wounded vanities is the policy of printing the names of the first and second violinists in alphabetical order in the programs. Sometimes a player does not so much mind sitting behind another player, but he does hate to have that order of seating printed in the program for all his friends to see and comment upon. Silly? Yes, of course it's silly, but nonetheless a point that cannot be completely ignored in the community organization. In fact anything that keeps the orchestra from running smoothly is not too silly to consider.

Another aspect of this seating and rating problem comes up when a new musician joins the group. What should be done when some player has labored hard and conscientiously during the developmental years of the orchestra and then suddenly finds himself in competition for his seat with a new and better musician? A policy for the handling of this situation must be carefully thought out by the conductor, understood by the orchestra, and tactfully handled by the personnel director.

Through years of experience, many community organizations have learned that the brilliant new player is often a flash in the pan so far as the orchestra is concerned. He may appear, play a few rehearsals, a concert or two and then disappear. If a section has been completely disrupted to make a special place for him, the orchestra may later find

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itself dependent on the former player, who may be hurt and discouraged.

After careful thought and study, some groups have taken the position that the orchestra must think in terms of long-range planning. This policy is thoroughly explained to all musicians working with the orchestra. An excellently trained, new musician will usually do the orchestra the same amount of good regardless of where he is placed. After he works with the group awhile, after he demonstrates his sincerity and his intentions of carrying on, the players themselves will nearly always make the necessary moves to have that player assigned to a more strategic spot. Usually they merely want to be shown that the new player is a better musician than they, and that he will continue to work with orchestra. The players have a feeling of pride and responsibility in the orchestra they have helped to create and they want to be assured that the new player will assume that same attitude.

Second Fiddle

An interesting example of this situation occurred when a fine woman violinist came into one orchestra in the middle of the year, saying that she preferred to play second violin. She was placed at the back stand of the seconds, where a good strong player could do wonders in strengthening the section. She was perfectly happy there, but her ability was so outstanding that musicians in that section and throughout the other sections of the orchestra as well, began asking to have her seated elsewhere. The next season she was placed immediately behind the concertmaster, with the full approval of the entire orchestra including the musician whom she displaced.

Occasionally this policy results in the loss of a fine musician who feels it is beneath his dignity to be placed behind players not so capable and experienced as he. That is regrettable and unfortunate. One such musician, a fine violist, who was seriously needed by an orchestra, asked to be placed in the back of the section. Yet, when he was actually seated there at the concert as well as

at rehearsals, he became enraged and never again played with the orchestra. Somewhere along the line there was a poor job of personnel handling of this case. In the long run, however, the policy does work in the community symphony until such time as the players recognize that the only really important thing is the improvement of the group as a whole and are therefore completely in accord with anything which is done toward that end.

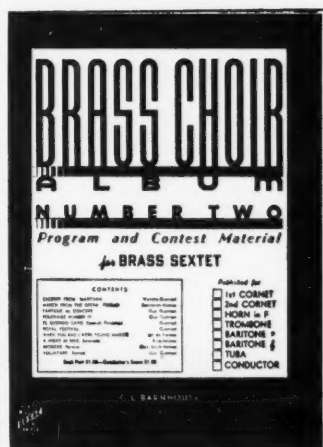
Hand in hand with the problems

of the musician in the actual arrangements within the orchestra are the personal problems which the players may present to the orchestra personnel director. Housing problems, employment problems, financial difficulties, the task of finding baby sitters on rehearsal nights to free the young mothers in the orchestra, the difficulties involved in finding a practise room for the bassoonist living in a rooming house, the problem of the young musician-husband whose wife objects to being

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left at home alone during the many evenings of rehearsals and concerts—these and many other details can endanger the work of the orchestra unless someone does something about them.

The effective orchestra personnel director will also see to it that the orchestra players are properly presented to the community through wisely planned publicity. The city not only should take pride in the

orchestra itself, but also should be proud to have musicians in the area who are willing and able to give of their time and talents to establish and maintain an orchestra. Repeated references in orchestra publicity to the musicians' contribution is valuable. Feature stories on especially well-trained and experienced musicians in the group help the community realize the worth of its orchestra.

After all, the fanciest organization and the best conductor in the world cannot produce an orchestra without the full cooperation of the musicians. The distraught, mad, disturbed, misunderstood musician can throw an entire concert out of kilter. The final answer on the effectiveness of the orchestra rests in the hands of the players themselves. Full consideration must be given to their needs so that they will have the mental and emotional relaxation necessary to good performances. Besides, they are charming, delightful, spontaneous people—a little erratic at times, but a joy to work with!

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R. L. THOMPSON

(Continued from page 25)

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In an effort to meet the present demand for replacement instruments, we are working every available qualified craftsman, and for the past three years have conducted on-the-job training for new recruits. Most of our instrument makers who took other jobs during the war are back, and about half of all workers are veterans with a minimum of ten years of experience. A recent check showed that more than 130 of our craftsmen have worked for the firm more than twenty-five consecutive years; at least six of them exceed fifty years each. One man, an engraver, started with us on March 23, 1880, and is now working his sixty-ninth consecutive year with the company. His brother, also an engraver, completed sixty-one years on June 27.

On-the-job training was started

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immediately after the war in order to fill the ranks of instrument workers. All jobs in the plant were grouped in 19 different classes, according to skill and ability required. For each class a wage rate and the length of time required for apprenticeship were established. Apprenticeships extend from a few months to as much as eight years. An ordinary soft solderer working at a bench serves an apprenticeship of nine months; a knobber on wood clarinets, fifteen months; a hard solderer or an assembler of brass instrument parts, twenty-four months. Other apprenticeships are longer, depending upon the time required to master more difficult jobs. Some examples of these are as follows: springer (woodwind keys), thirty-six months; valve piston maker, forty-two months; mounter (brass or woodwind), forty-eight months; buffer and polisher (special), sixty months; trombone mounter, seventy-two months; tool and diemaker, ninety-six months.

This on-the-job training enables any new worker to earn a substantial wage while learning a trade. During the past three years more than five hundred persons have taken advantage of this training. Some were new workers, others were employees who desired to advance to a better job. Many have served their apprenticeship and are now full-fledged craftsmen in a particular job for which they have prepared themselves. The longer apprenticeships have not been completed, and at present well over one hundred are still in training. The majority of these trainees are GI's, and since our training program has the approval of the VA, they can earn up to \$200 per month while learning a trade.

Greater Facilities

Our factory today is considerably larger and more efficient than it was before the war. Approximately 25,000 square feet of floor space were added during the war, and some of the skills and facilities developed during the war have been utilized in making band instruments. For instance, during the war we produced approximately \$12,000,000 worth of pure silver bear-

(Continued on page 48)

Scholastic Creative Music Awards

THE 1949 Scholastic Creative Music Awards have been announced by Scholastic Magazines. The competition will be open to boys and girls who are regularly enrolled in the seventh through the twelfth grade in any public, private, or parochial school in the United States or possessions and Canada. Because there were no awards by Scholastic in 1948, exception will be made for students who were seniors in 1948.

Compositions may be entered in the following classifications: song for solo voice, part song with or without piano accompaniment, high school song, piano solo, instrumental solo with piano accompaniment, small instrumental ensemble, orchestra, band, and group projects. Information concerning rules and awards may be secured by addressing Scholastic Creative Music Awards, 7 East 12th Street, New York, N. Y.

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ings for airplane engines used in B-17's and other aircraft. These bearings were produced by the electroforming process, essentially the same process as that used in making Coprion seamless bells for cornets, trumpets, and trombones. The war experiences added much to our knowledge of this relatively new manufacturing process, and today the Coprion process is reaping the benefits, both in knowledge and in improved facilities.

New Processes

Another process introduced during the war was the hot salt bath for annealing metals. These facilities have been adapted to annealing brass preparatory to spinning bells and drawing tubing and branches to size. This method produces more uniform softening for certain parts than can be achieved by the conventional gas flame method. Precision manufacturing machine tools and inspection instruments and methods have also added to the increased output and quality production. Among the latter that are being utilized in instrument making today are the Arl-Dietert spectrograph, which is employed to analyze metals used in manufacture. This modern device can detect impurities in metals in as small proportions as one part in a million. We also use a Jones & Lanson 100-power comparator, which checks to the finest precision such irregular and difficult shapes as mouthpiece cups and throats and such small precision parts as pivot screws. A Westinghouse X-ray machine looks through key castings and soldered joints to detect any flaws before the instruments go to the shipping room. All gauges used in precision manufacture of valves and other close tolerance parts are checked by a Pratt & Whitney supermicrometer with a precision of ten one-millionths of an inch, about 1/150th the diameter of a human hair.

In addition to improvements resulting directly from the war, other improvements in methods and facilities which were in process but were halted by the war have now been completed and put into operation. Among these are the use of Heald borenatics in making piston valve

casings. So fine and accurate can these casings now be made that lapping of the casing has been reduced to a few touch-up operations. This produces a casing that is perfectly cylindrical and without bulges and widened ends resulting from the old-fashioned lapping operations. On a similar kind of precision machine, rotary valve casings and rotors are produced without any lapping whatsoever.

Polishing has always been an expensive and laborious operation in an instrument factory. Today a great amount of hand polishing of small parts has been eliminated through development of an electropolishing process. Myriads of small parts are put into an electrolytic bath and agitated. When they come out they are smooth and bright. The saving in time and money is considerable.

New methods of mounting saxophone keys on bodies have also been recently installed. After the body has been made and the sockets have been finished, steel fixtures are fastened to the sockets. These fixtures are jigs for holding knobs and lining up key hinges. When knobs and key hinges are accurately located with reference to the holes they are to open and close, the knobs are soldered to the body. This method insures better alignment of keys and hinges than the conventional method of first soldering the knobs to the body and then trying to line up the key hinges in the drilled knobs so they work freely. Uneven height knobs and other troublesome variations are eliminated by the new method.

Price Problems

Many bandmasters and music educators ask what the prospects are for reduced prices on instruments. The answer is not encouraging. Prices of instruments are pegged to wages, and there is no hope of any substantial reductions in prices of instruments without a reduction of wages. Hardly any raw materials used in instrument manufacture are less than 75 per cent higher now than before the war and many of them are up 100 per cent or more. But the primary cause of higher instrument prices is higher labor costs.

Approximately 90 per cent of the cost of band and orchestra instruments is made up of wages. This is because of the great amount of skilled labor necessary to shape and machine the relatively small amount of materials into an intricate and highly complicated instrument. For instance, there more than five hundred separate and individual parts in an alto saxophone, all of which must be subjected to multiple operations as parts are finally assembled and fitted together into a complete instrument. The keys alone are a big and costly job. There are 33 keys on the alto, and each of these keys must go through an average of thirty-four separate operations, making over eleven hundred operations on a single set of alto sax keys.

Labor Costs

There are 178 parts on a cornet or trumpet, 187 on a baritone horn, 229 on a bass tuba, 267 on a French horn, and 248 on a full Boehm system clarinet. But the prize example of intricacy and tedious craftsmanship is the full Conservatory system oboe. The key mechanism starts with a double handful of 355 tiny parts. The key maker polishes, mills, grinds, drills, threads, fits, brazes, hard solders, and buffs these parts, mounts, springs and adjusts them until after seven full days of eight hours each he completes one oboe mechanism! The total weight of the keys is only 28 ounces, so the value of the raw material is negligible. It is the skilled labor required to make the mechanism—to say nothing of making the body—which accounts for the cost of the oboe.

Labor costs are up more than 100 per cent over prewar days, but the average price of our instruments to the consumer has been raised only 56.7 per cent over prewar prices, and these prices include the 10 per cent excise tax. Every effort has been made and is being made to keep prices of finished instruments down. Only an unusually high level of production, more efficient methods, and the conscientious cooperation of instrument craftsmen have kept prices from rising even higher than they are now. This is our policy, and we have every intention of continuing it.

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GOLDMAN

(Continued from page 7)

time of it in many ways. They are besieged by salesmen and by advertising, and many of them follow the line of least resistance. But sadly enough the pieces which are advertised as easy are often very difficult to perform. Another difficulty is that works like the *William Tell Overture*, *1812 Overture*, and Liszt's *Second Hungarian Rhapsody* are available a dozen or more different arrangements, some of which are quite awful. The unenlightened bandmaster generally buys the arrangement of the publisher with whom he does business, or else he depends on someone's recommendation. How is he to know which arrangement is best unless he himself is capable of judging, or unless he takes time to do some study and research? Sometimes, one or two such arrangements may be good. Then again, all of them may be worthless. As a matter of fact, in many of the older arrangements, the same type of instrumentation is used indiscriminately whether it be an overture, operatic fantasy, waltz, or march, with the result that most of them sound alike. Frequently, the arrangement is hackwork. Even if no more band arrangements were made, there are enough on the market to fill all needs for some time. Nearly every interesting or worth-while orchestral work that is available has already been done for band.

The band is at last getting a repertory which will help it achieve its deserved place in the music world. Most composers are now writing original band works, of which there can be only one version, of course, and that is the way the composer wrote it and the way he intended it should sound. That is very important indeed. By this I do not mean to convey the idea that bands should play only original band music, but they should play some on each program. Eventually there will be enough such music to make a contribution of value to the music world.

A band's repertory should include a variety of pieces, so that there can be plenty of contrast for audiences. Overtures, operatic and symphonic music, grand marches, waltzes, and

plenty of snappy and well-arranged marches should be in its repertory. There are many types of concert music that can be included, and I always recommend using chorales and such religious music as Ave Marias, which show the fine tonal quality, good phrasing, and true intonation of the band.

Program-making is an art which requires much careful study and thought. Nevertheless, many programs are just thrown together. Oftentimes the conductor will just list the numbers that he himself likes and is most familiar with. As a matter of fact, he must do considerable studying in order to build an interesting repertory.

Program Sequence

The matter of the rotation of the program pieces is a serious one. In my own program-building I find it appropriate to start a concert with a march—preferably a grand march. This gives the players an opportunity to warm up. After this, perhaps we perform an overture, and then perhaps an Ave Maria or a chorale. The leader must exercise judgment in the order of selections on the program. For instance, there should not be two very slow pieces in succession; there should be contrast. The concert should end with something thrilling that will arouse the enthusiasm of the audience. Listeners should always be sent away wanting and demanding more. If a program is carefully planned, with plenty of contrast, it should never be interrupted with encore or extra numbers or with music that is out of keeping with what was played before or what is coming next. The old custom of interspersing a march between listed program pieces—for even a little applause—is one of the shortcomings of the band. It not only spoils whatever musical value the program may have but it also exhausts the players, so that their lips are not in condition to do justice to the latter part of the program.

No concert program should last over two hours. There should be an intermission of at least fifteen minutes and there should be a pause of a few minutes between numbers. In fact, a program lasting only about

an hour and three quarters, including an intermission of fifteen minutes and all extra numbers, would be ideal. Conductors who will train their audiences to expect extra numbers only after the regular program has been finished will give them greater enjoyment. Following the printed program will make for a higher type of concert. For extra numbers, stirring marches, tuneful concert numbers, or light characteristic or humorous pieces will be in order. The only proper extra number during a program should be an encore number by the soloist. Most bandmasters err by making their programs entirely too long, thereby wearying both the audience and the players.

Owing to the bandmaster's desire to have all the players participate in every piece, much that should be omitted is written into scores. Many bandmasters insist that all arrangements, and even original band works, should have the same full instrumentation. According to these men, every overture by Mozart, Schubert, Weber, Beethoven, and others must have small drum and bass drum parts, whereas such parts do not exist in the original. Is it advisable or artistic to have the same full instrumentation for each and every piece of music? If a composer omits one or more instruments from his band score most leaders will not use it. This is not the case with orchestral scores. Bandmasters must get new and proper effects in their music, and respect the wishes of composers. It would be good to have in band repertoires a few pieces for brasses alone and for reeds alone. This would offer variety and give the players of the other section a chance for relaxation.

Art . . . Not a Sport

The concert band is still in its infancy so far as achievement is concerned. Its development rests upon the shoulders of those leaders who in the future will take their work seriously and prepare themselves adequately. They must realize that music is an art and not a sport. The spectacle of twenty half-dressed majorettes, cavorting in front of a band is not doing a thing for the betterment of bands or band music. It is

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simply taking away support and interest from the band. Poor bands may need them but good ones do not.

Bandmasters must have noted that during the past few years symphony orchestras have sprung up like mushrooms in almost every city of any size in the country. Where are the professional bands? Bands outnumber orchestras in the schools, but the professional band has been on the wane for some years. Bands can be developed if energetic and capable men will start the ball rolling. They will first have to show their audiences what a band can do, and convince them that it will be an asset to the community. Many school bandmasters have recently organized community bands which give summer concerts. The old type of band and band music will never gain support again.

Higher Standards

At the last convention of the American Bandmasters' Association the question of new members arose, and after considerable discussion it was decided that there was only one way to raise the standing and prestige of the organization, as well as improve the entire band situation. All new candidates for membership would have to demonstrate what they had done for the betterment of bands and band music. They would, for one thing, have to show the type of programs they have been presenting and the kind of music they have introduced. New candidates would have to prove that they have developed a good band and that they have performed some original band works and given a thought to our worthy American composers. Thus, in time, the band's programs and repertoires will be advanced.

In conclusion, I should like again to urge all bandmasters to give more serious thought to programs and repertory. Play music that has value and use only good arrangements. Include several original band works on each program and give our American composers encouragement. Occasionally arrange a program consisting entirely of original band works. This type of programming will raise the stature of bands. And no matter what you perform, rehearse it thoroughly.

F. SIMON

(Continued from page 17)

greatest of our symphony orchestras.

This band should not only provide network programs that will be truly inviting and interesting to a large public; it should also function as a pattern and an inspiration for non-professional band members and directors. Any orchestra leader can say to his members, "Did you hear how the strings of so-and-so symphony played this passage last night?" And a lot of them will know what he is talking about. If he cannot make quick reference to a recent radio performance he can certainly bring in a phonograph recording of almost any standard orchestral work performed by a professional group of accepted standing. But where can he find similar reference and illustration in band music?

The founding and maintenance of a truly superb band for radio programs is a large order. It is not a new idea. It has been explored by band leaders and radio executives. The solution of the problem is not yet in sight. Can any network maintain such an organization on a purely sustaining basis? Could sufficient support be obtained from individuals and whole bands on some sort of membership or subscription basis? Would commercial sponsorship provide the proper framework of operation? These are questions to which no one now has the answers.

Let me do just a little soliloquizing at this point. Just what would it be worth to band directors and their bands to know that once every week they could tune in to a program of band music played by a band with ideals and techniques as high as those maintained by the Boston Symphony, the NBC Symphony, or the Philadelphia Orchestra? And especially if that band were to perform on each program several selections that are common to the repertory of a large number of high school and college bands? Wouldn't such an experience do much to set new standards in the minds of directors and members of bands? At the same time, wouldn't it do much to whet the appetite of the general public for more professional band music on a post-college level? I don't see how answers to these questions could be anything but in an

affirmative and positive manner.

The organized forces of music and music education have grown greatly in strength in recent years. Here is an instance in which that strength—if it is truly strength rather than mutual admiration—could be used wisely, well, and to advantage. Whether these forces would find it advisable to sponsor such a development under their own auspices or to secure sponsorship and subsidy elsewhere is a matter for careful technical discussion, but it seems to me unthinkable that we should be willing to let such a situation continue without exerting our greatest combined resources of action toward its achievement.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of The Music Journal, published bimonthly at New York, N. Y., for Oct. 1, 1948.
State of New York } ss.
County of Manhattan }

Before me, a notary public in and for the State and county aforesaid, personally appeared Al Vann, who, having been duly sworn according to law, deposes and says that he is the publisher of The Music Journal and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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Al Vann.

Sworn to and subscribed before me this 11th day of October, 1948.

Louisa E. Dresser

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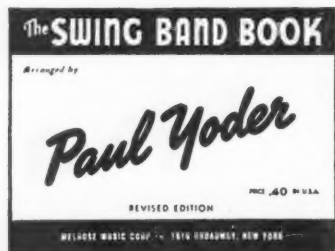
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FREEMAN

(Continued from page 9)

is available for the orchestra. Many influences have been at work to remedy the situation. Master composers have not devoted their attention to band literature in the past. The efforts of many of the contemporary composers are along experimental lines. From this hodgepodge something good may develop. Orchestral transcriptions are not accepted as being the best band literature, but a great many compositions are just as effective when played by a good band. In the hands of incapable players these transcriptions will not be satisfactory.

Some of the band literature, which we call manufactured music, has been devised for a specific purpose, to meet the requirements of contests in various grades. This type of music has served a need for material, it has sold well, organizations have developed to better levels of music, and the school director has welcomed (with reservation) this type of literature. The multiple choice of contest numbers in the New York State School Music program has given the director an opportunity to be more selective, so the type of music which seems manufactured to meet a grade level without musical value is being eliminated. These directors are choosing music to fit the group which also has merit in melodic line and structure.

Arrangers are responsible for many of the objectionable features in band literature. The many tone colors available have not been exploited to advantage; heavy cues for all parts, and the use of the arranger's entire repertoire of tricks in each arrangement have ruined many fine tunes.

Since the band has such a favorable listening audience (being the most popular school music group), it is the sincere desire of band directors that composers will write literature which is musically sound, and eliminate some of the experiments. School bands have made great advancement, but we are handicapped since we do not hear fine concert bands on the air or on the stage. Publishers are offering their full cooperation in the publication of new band materials, so the future of the band and its music looks very hopeful indeed.

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HOWARD

(Continued from page 11)

arrangement would leave much to be desired. In all probability his high school work would prohibit his taking on additional duties, and it is doubtful, too, if the school board would permit it. The dilemma was obvious. If the town band leader retained his former policies and remained loyal to the original members of the band, it would be merely a matter of time until the organization disintegrated because of the unfavorable comparison with the high school band. If he brought in new blood and raised the standards of proficiency, the effort would be equally doomed because he, as a leader, could not rise above the level of proficiency of the organization. What, then, was the answer? There was none, and the inevitable happened—the town band has practically disappeared and will remain in obscurity until a new group of leaders, with training and musicianship, takes over and reorganizes on a new plane.

That Day Is Gone

The need for the town band still exists. It must again be sold to the public. It must be approached from another angle. It must be in a different guise.

The day of the Sousa, Pryor, and Conway bands has gone. Audience psychology, as well as musical ability, made these men great conductors, and it is my belief that if they were living they would be as great today. They were progressive; they could feel the trend of the times, and if they were here to present a program today it would be of the 1949 variety not the 1920. We have far too many directors who attempt to imitate the Sousa programs. They forget that Sousa was a radical—far ahead of his era, and were he living today, he would be ahead of the present era.

Oddly enough, a parallel situation exists between the old-time service band and the town band. Here, too, we find the influence and progress of the high school band affecting our entire music set-up. Because of the increased proficiency of musicians entering the service and the new philosophy of the various branches of the service toward its

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enlisted men, the approach toward bands and their members has been changed. Since the music policy of the Air Force is more familiar to me, it will be best to discuss that briefly.

In order to interest the high school musician in Air Force bands and to encourage him to give his best, it is essential that we have bands that represent advancement to him. He must become a member of a band that is superior to his former band. He must be placed under

a conductor whom he can respect as highly as he did his former high school director. He must feel that he is developing his ability. Whether or not he intends to make service music his career, we owe it to him to make him a better musician by the time he leaves the service. In order to do this, our leaders must be the finest teachers, gentlemen, and conductors that can be found anywhere. The Air Force is making an all-out effort to develop such outstanding leaders.

The members of an Air Force

Band have the opportunity to study theory, harmony, and so forth. If they desire to advance in grade, they must pass examinations in theoretical subjects as well as meet playing requirements. Only after these examinations have been passed and a strong recommendation has been received from the bandmaster is approval given for a promotion. It is quite possible for a bandsman to work his way through all grades, be assigned to the official Air Force Band in Washington for a given period for training and observation, and then be sent to a leading university for a specialized course in music education. Upon graduation, he is returned to the Air Force Band in Washington to await his appointment as Warrant Officer Band leader. It is because of such procedures that the Air Force can now boast of greater proficiency in music, which in turn means higher morale among airmen at isolated Air Force bases. It means better ceremonies, better entertainment, better living.

And now to return to the town band. When a town or city comes to place the importance of the town band leader on the same level as a similar role in the Air Force, we can expect another golden era for the "Main Street" Band.

FINE

(Continued from page 27)

Alexander Rihm, and Beatrice Macgowan Scott.

In *Vignettes Overseas*, Wintter Watts has successfully caught the spirit of the love poem *Off Algiers*, which he titles *Addio*:

When unexpected beauty burns
Like sudden sunlight on the sea

and of *Stresa* with its magic imagery:

The moon grows out of the hills
A yellow flower

There are many other fine Teasdale settings. Composers of songs in the list below number more than seventy-five. They have all found in the poems of Sara Teasdale, word melodies that invite musical complement. To their credit it may be said that while music-makers still respond to the poignant though small

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1. *Addio*, Wintter Watts. 2. *After Parting*, Stanley P. Trusselle. 3. *April Song*, Harry B. Harelson. 4. *At the Evening's End*, A. Walter Kramer. 5. *Barter* (a) Will C. Macfarlane (b) Lawrence Eugene Stevens. 6. *A Benediction*, C. Whitney Coombs. 7. *Beatrice*, Harold Vincent Milligan. 8. *Capri*, Wintter Watts. 9. *The Cloud*, Noble Cain* 10. *Come* (a) Cordelia Ayer Paine, (b) Lilla Ormond. 11. *Come with Arms Outstretched*, Arthur Bergh. 12. *Contentment*, Marion Coryell. 13. *Deep in the Night* (a) Iris Brussels,* (b) Alexander Rihm. 14. *Dew* (a) Noah Klaus, (b) Lilla Ormond. 15. *Dusk in June* (a) Mrs. H. H. A. Beach,* (b) Fay Foster, (c) Marion Hickman, (d) Harry R. Spier. 16. *Ebb-Tide* (a) Alice Barnett, (b) Mabel Wood Hill. 17. *Elgy*, George Crandall. 18. *Enough* (a) Homer Samuels, (b) Homer Wickline. 19. *Even Today*, Horace Alden Miller. 20. *Fairy Snow*, Jacqueline Hendrick. 21. *Flames*, Horace Johnson. 22. *The Fountain*, Elinor Warren Remick.* 23. *From a Roman Hill*, Wintter Watts. 24. *The Garden*, Horace Alden Miller. 25. *Gifts* (a) Eric De Lamarter, (b) Lilla Ormond. 26. *Grandfather's Love*, Ethel Glenn Hier. 27. *Her Voice Is Like Clear Water*, Harold Vincent Milligan. 28. *I Heard a Cry*, William Arms Fisher. 29. *I Heard a Woodthrush in the Dusk*, John Desmond Courtney. 30. *I Shall Not Care*, McNair Ilgenfritz. 31. *If You Have Forgotten*, Elinor Warren Remick. 32. *In the Carpenter's Shop*, Fay Foster.* 33. *It Was Your Voice*, Leland Clarke. 34. *Joy* (a) A. Walter Kramer, (b) Alexander Rihm, (c) Louis Townsley and Noble Cain. 35. *The Kiss* (a) Agide Jacchia, (b) Cedric Wilmot Lemont. 36. *The Lamp* (a) Mabel Wood Hill, (b) Seneca Pierce. 37. *Less Than a Cloud*, Harold Vincent Milligan. 38. *Let It Be Forgotten* (a) Roland Farley, (b) Wintter Watts. 39. *Let It Be You*, Charles Cohen. 40. *Life Has Loveliness to Sell*, Margaret Zender Beaulieu. 41. *Like Barley Bending* (a) Leo Rich Lewis,* (b) Mildred Lund Tyson.** 42. *The Look* (a) Alice Reber Fish, (b) Mabel Wood Hill, (c) Frederick Jacobi (d) Edward E. Menges. 43. *Love-Free*, Eric De Lamarter. 44. *Love Me* (a) Stanley P. Trusselle, (b) Wintter Watts. 45. *Message*, Ernest Charles. 46. *Moods*, Eric De Lamarter. 47. *Naples*, Wintter Watts. 48. *Night Song at Amalfi* (a) Alice Barnett, (b) Mrs. H. H. A. Beach (c) Charles Naginski (d) Wintter Watts. 49. *Only a Cry*, Wintter Watts. 50. *Pastoral*, Dagmar DeCorval Rybner. 51. *Peace*, May Sebeston Walker. 52. *Pierrot* (a) Mark Andrews, (b) J. Del Moral, (c) Miriam Neff Folwell, (d) Jessie L. Gaynor, (e) Ernest R. Kroeger, (f) Helen Livingstone (g) Josephine McGill, (h) Walter Meyrowitz, (i) Harold Vincent Milligan, (j) Leeds Mitchell, (k) Lilla Ormond, (l) Florence H. Peck, (m) Gardner Read, (n) George Roberts, (o) Dagmar DeCorval Rybner, (p) Homer Samuels, (q)

Stanley P. Trusselle, (r) Wintter Watts. 53. *Ponte Vecchio*, Florence, Wintter Watts. 54. *The River*, Norman Lee. 55. *The Rose*, Alexander Rihm. 56. *Ruins of Paestum*, Wintter Watts. 57. *Sand Drift*, Gustav Klemm. 58. *The Singer's Wish*, Williams Arms Fisher. 59. *Snow Song*, Roy Newman. 60. *A Song at Capri*, Mabel Wood Hill. 61. *Song at Capri*, Alice Barnett. 62. *A Spring Night*, Uda Waldrop. 63. *Stars*, William H. Berwald. 64. *Strephon Kissed Me in the Spring* (a) Percy Lee Atherton, (b) Roy Newman. 65. *Stresa*, Wintter Watts. 66. *Swans*, A. Walter Kramer.* 67. *Tonight* (a) Alice Barnett, (b) Stanley P. Trusselle. 68. *To the Sea*, Horace Alden Miller. 69. *To One Away*

(a) Alexander Rihm, (b) Hilda Emery Davis. 70. *Twilight* (a) Kathleen Billingham, (b) Mildred Carol Cook, (c) Anna E. George, (d) Katherine A. Glenn,** (e) Ernest La Prade, (f) Harold V. Milligan, (g) Leeds Mitchell, (h) Stanley P. Trusselle. 71. *Villa Serbelloni, Bellaggio*, Wintter Watts. 72. *Water Lilies*, Roy Newman. 73. *When Pierrot Sings*, Horace Johnson. 74. *Willow in Your April Gown*, Harold V. Milligan. 75. *Wings of Night*, Wintter Watts. 76. *A Winter Night*, Kenneth Walton. 77. *Woodsong* (a) Annabel Morris Buchanan, (b) Charles H. Marsh, (c) Alexander Rihm, (d) Beatrice Macgowan Scott. 78. *You Bound Strong Sandals on My Feet*, Harold V. Milligan.

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HARRELL

(Continued from page 29)

poetic standard but, in its basic simplicity, the directness of a native folk song. It is in the people that folk music is born, and it is from the people that song cycles are created. Beethoven, Brahms, Schumann, Schubert, and even Moussorgsky used the folk motif freely in all their compositions, but it is in their cycles that the direct folk influence is most strongly felt.

As interpreter of song cycles the artist must be an actor as well as a musician. He must portray with sympathy each character in succession, serve as narrator, and, through nuance, suggest the setting. It is in the performer's ability to capture the composer's meaning with a native simplicity, while in no way letting his personality intrude, that his success with the song cycle will lie.

It takes courage for any artist to get up before an audience and tackle a song cycle. A singer who does this

puts himself in the class of a Ruth Draper or a Cornelia Otis Skinner of the legitimate stage. And yet, all those of us who want to help the cause of music and of artistry must fight to put this lost art again on the map, and not allow some of the most important works in song literature to be cast aside simply because it is a strenuous task for a singer to sustain a variety of moods.

SKORNICKA

(Continued from page 15)

appreciation when our major attractions are exhibitions, travel, uniforms, parades, contests? Should the music teacher promote all phases of the program regardless of his or her major interest? Are bands more important than orchestras and choruses or vice versa? The above questions may remain unanswered for years, but it behooves us to examine the status of the entire program, not only what is good for the school but also what is good for the student. It is not always what the child does to music that is important, but rather *what music does to the child*.

After all the discussion of school musical organizations, their utility and value to the school, their value to the student, and their influence on the parents, it remains for us to examine the after-school days result. "Everybody likes a band" becomes an empty phrase, because where *are* the professional bands? Where are the multitudes who loved the band when Johnny was in school, but who suddenly lost their taste for it because Johnny is now in dental school and they need not attend concerts any more? Where is that majority of our population who attend school band concerts, football games, and other events and rave about the band and the uniforms and how important those things are in the development of the entire personality of the child?

Over the years more people have attended band concerts than have attended symphony concerts in our nation, but still the professional band has not found its place in the scheme of things to the extent of being presented on the air. Do people really like the band? Have professional bands equalled or surpassed the school bands? Why do people

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who say "everybody likes a band" stay away from concerts in the parks of our cities and attend concerts by symphony orchestras, thereby reversing their opinions and tastes of a few years ago? Do sponsors of radio programs really believe that people generally do not like band music? Has anyone taken a survey to determine the tastes of our people generally? Were such a survey taken, do you think the results would assure inclusion of the band on the good programs of our major networks?

The writer has no solution to these problems, but it seems rather significant that the musical taste of our population should suddenly shift (after all their contacts with schools have been severed) to the orchestral and choral music which almost dominates the broadcast programs. Does the importance of the band exist only in the school area, high school and college? Does it have any place in the professional field outside of a limited number of summer park concerts? Is our public so disinterested that nothing is done to make band music one of our national "musts" just as it is in our schools? Has the rank and file of people heard enough band music in schools so that it does not need or require band music in its collective diet? Why can't we get support for professional bands as we do for symphony orchestras? Is the band inadequate musically, or is it more fashionable to support symphony orchestras? Is our public sufficiently educated musically to understand Brahms, Beethoven, and Bach and actually enjoy the music, or should they admit that they know little or nothing about music but do enjoy some of the familiar tunes which the orchestras seldom play but which the bands frequently do?

This is not intended to be a cynical estimate and evaluation of our musical status, but rather a picture of the present situation. Financial backing is based on ability to pay, but we always pay for things we want badly enough. We seldom contribute to a cause unless it appeals to us, and the extent of that appeal determines the amount we will contribute. The degree of support any program receives from the public usually determines the likes and dislikes of a nation. Should we, then, surmise that the public does not

want band music beyond the college level?

"A cynic knows the price of everything and the value of nothing." Thus Oscar Wilde defined the word cynic, and unless we get down to rock bottom without being cynical and actually analyze the value of music to the public and better define our objectives for music on a national scale, we may encounter cultural pitfalls never known before. It seems that all professions are constantly in the process of proving to

the others that their work and contribution to the general welfare are important. We in the music field, educational and professional, are no exception, but we must be united and we must not exploit one phase of music at the expense of the others, but rather use the success of one phase to assist in the promotion of the others. Let us see to it that music does something for the people and then let's find out what people will do for music throughout their lives.

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BERGAN

(Continued from page 23)

to a successful organization is more conducive to growth than individual success.

5. *Opportunities for leadership.* The marching band offers infinite opportunity for the development of leadership, especially in the drum majors, drill masters, and guidesmen.

6. *Discipline, cooperation, and teamwork.* These factors are considered by educators to be among the most desirable to be developed by each individual student. They are closely related, and strangely enough where one is present the others are also found. The marching band requires the ultimate in each of these for its proper functioning.

7. *Community service.* We all know that our community life could be greatly enriched if all were educated to the fact that improvement can come about only as a result of

each individual's willingness to contribute what he can toward it.

8. *An attraction to music students.* It would be difficult even to hazard a guess at the percentage of young students who enroll in the music department because they see the marching band out in public and because their parents have a community pride in it.

Why is the marching band so often criticized? Unfortunately it is sometimes abused by directors who would exploit the physical attractions of majorettes in order to cover up imperfections of the band. A marching band should be a dignified organization. Its marching and music are capable of thrilling even the sophisticated. The fact that some bands depend upon the attractions of scantily dressed majorettes and other debatable additions is an open admission that the band is unable to stand on its own merit. This is the principal reason that our bands

are being subjected to so much adverse criticism.

The accusation "too much ballyhoo" is often prompted by jealousy of other directors. Ballyhoo gets attention and publicity which results in benefit for the entire music department.

The amount of time required to train a marching band is deplored by some music educators. "Think of the music we could teach if we didn't have to waste the fall marching!" they wail.

Directors in all sections of the country say, "Until we developed a good marching band, we had no uniforms, very little financial support for new instruments and music, and very small audiences at our concerts. Now we have new uniforms, a liberal budget for instruments for a symphonic band and orchestra, and our audiences at all concerts have more than doubled." The writer can vouch for the truth of this. In effect the marching band is an advertising medium for the entire music department, the school, and community. People of all ages are thrilled by it. Whether or not they care about a formal concert, they are likely to buy a ticket because of the service of the marching band and very often end up by attending the concerts. Many school superintendents have referred to the marching band as the best public relations medium in the school.

This same interest results in school and community pride in the organization, and this in turn results in a desire to see that the band has the best of equipment. Community service definitely begets community support.

The band director himself is often the severest critic of the marching band. Too often he forgets or overlooks the various ways in which it has aided his work. All of the above-mentioned points naturally benefit him. A marching band will show results of effective work quicker than any other music organization. The director capable of developing a fine marching unit in a hurry may come into a strange community and become known in a shorter period of time than a person in any other line of work. This fact makes his work easier and more effective.

Personnel form referred to in Helen Thompson's article, page 38.

| | | |
|--|---------------|----------------------|
| Name _____ | | |
| Home Address _____ | | Home Phone _____ |
| Business Connection _____ | | Business Phone _____ |
| What instrument do you play best? _____ | | |
| Can you play any other instrument? _____ | | |
| What is your preferred instrument? _____ | | |
| Can you lend other instruments to the orchestra? _____ List: _____ | | |
| How many years of actual study have you had on your chosen instrument? _____ | | |
| How long have you played this instrument? _____ | | |
| How many years of experience have you had in ensemble and symphony work? _____ | | |
| List orchestras, bands or large ensembles in which you have played: | | |
| Name or Organization | Position Held | Date |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| List any important solo engagements that you have filled: _____ | | |
| Are you studying now? _____ | | |
| If so, with whom? _____ | | |
| Are you a member of the Musicians' Union? _____ | | |
| Will you expect financial remuneration for your services? _____ | | |
| Are you interested in playing with the symphony now? _____ | | |
| Date: _____ | | |
| Comments: _____ | | |
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